

Guitar Tab Edition

# IRON MAIDEN

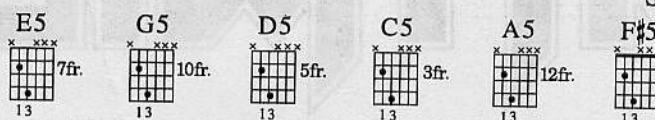
A REAL DEAD ONE





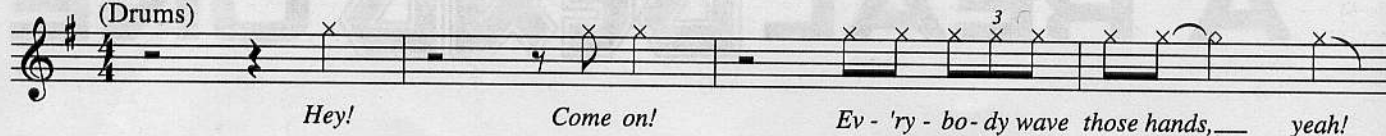
# RUNNING FREE

Words and Music by  
STEVE HARRIS and PAUL DI'ANNO



Fast ♩ = 192 (♩ = ♩<sup>3</sup>)

Intro:  
(Drums)

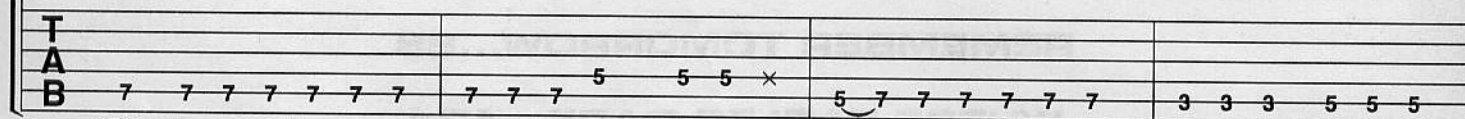


N.C. (E5)

(C5) (D5)

\*Gtr. 1

*f*



\*Bass gtr. arranged for gtr.

(E5)

C5

D5

Run - ning free!



\*Gtrs. 1 & 2

E5

G5

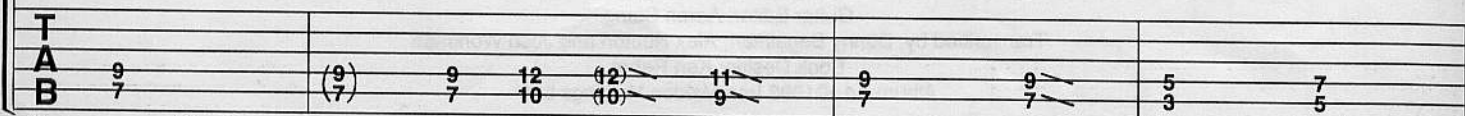
F#5

E5

C5

D5

*f*



\*2 gtrs. arranged for 1.



E5 G5 F#5 E5 C5 D5

*pick sl.*

**TAB**

9 12 (12) 11 9 9 5 7  
7 10 (10) 9 7 3 5

## Verses 1 &amp; 2:

E5 C5 D5 E5 G5

1. Just six - teen, a pick-up truck. Out of mo - ney,  
2. See additional lyrics

**TAB**

9 9 9 5 5 5 7 7 7 9 9 9 9 9 5 5  
7 7 7 3 3 3 5 5 5 7 7 7 7 7 3 3

A5 E5 C5 D5 E5

out of luck. (end Rhy. Fig.1) Got no place to call my own.

**TAB**

5 7 7 7 9 9 9 5 5 5 7 7 7 9 9  
3 5 5 5 7 7 7 3 3 3 5 5 5 7 7

## Chorus:

G5 A5 E5 G5 E5 D5 E5

Hit the gas, here I go. I'm run-ning free, yeah.

**TAB**

9 9 9 9 5 5 5 7 7 7 9 9 9 12 9 7 9  
7 7 7 7 3 3 3 5 5 5 7 7 7 10 7 5 7



C5 D5 E5

(Audience:) I'm run - ning free. I'm run - ning

TAB

(9)	x	9	(9)	5	7	7	7	9	9	x
(7)	x	7	(7)	3	5	5	5	7	7	x

G5 E5 D5 E5 C5 D5 N.C.

free, yeah. (Audience:) I'm run - ning free.

TAB

12	9	7	9	(9)	x	9	(9)	5	7	7	:
10	7	5	7	(7)	x	7	(7)	3	5	5	0

## Interlude I:

\*E5

TAB

15	13	12	13	12	10	12	10	8	10	8	7	8	7	5	7	5	4	5	3	0	3	15	13	12	13	12	10	12	10	8	10	8	7
14	12	11	12	11	9	11	9	7	9	7	6	7	6	4	6	4	2	4	2	0	0	14	12	11	12	11	9	11	9	7	9	7	6

\*Chords implied by bass gtr. part.

C5 D5 E5<sup>8va</sup>

TAB

8	7	5	7	5	4	5	3	0	3	0	19	17	15	17	15	14	15	14	12	14	12	10	12	10	9	10	9	7	8	7	5	7
7	6	4	6	4	2	4	2	0	0	0	19	17	15	17	15	14	15	14	12	14	12	10	12	10	8	10	8	7	8	7	9	7



The musical score for "Run-ning!" is written for guitar, bass, and drums. The guitar part (Gtrs. 1 & 2) features a melodic line with triplets and a rhythmic accompaniment. The bass part (P.M.) provides a steady bass line. The drum part (T.A.B.) includes a bass line with triplets and a snare line with a repeating pattern. The score is divided into three measures, each with a key signature change (C5, D5, E5) indicated above the staff.

Play 3 times

Run-ning! Run-ning! Run-ning!

Gtr. 1

Gtr. 2

Both notes vib.

Gtrs. 1 & 2

P.M. -----|

TAB

5 5 5 4 4 4 0 4  
7 7 7 5 5 5 2 5

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

Chorus:

C5 D5 E5 G5 E5 D5 E5 D5 E5

I'm run-ning free,\_\_\_\_ yeah\_\_\_\_ (Audience:) I'm run-ning

TAB

5 7 9 12 (12) (9) 7 9 (9)  
3 5 9 12 (12) 7 7 9 (9)  
0 0 0 7 10 (10) 5 5 7 (7)



## Interlude II:

C5 D5 E5 D5 E5 D5

free.

8va

T  
A  
B

5 7 7 9  
5 7 7 9  
3 5 5 7

9 9  
7 7

7 9 9  
5 7 7

7 5

E5 C5 D5 E5 D5 E5 D5

T  
A  
B

9 9  
7 7

5 7  
3 5

9 9  
7 7

7 9 9  
5 7 7

7 5

E5 C5 D5 E5

3 3 3 3

T  
A  
B

9 9  
7 7

5 7  
3 5

9 9  
7 7

5/2 7/3 5/2 0 5/2  
8

3 3 3 3 C5 D5

T  
A  
B

5/2 7/3 5/2 0 5/2  
8

9 9  
7 7

9 9  
7 7

5 7  
3 5

## Verse 3:

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2, 2 times)

E5 C5 D5 E5 G5 A5 E5

Pulled her at the Bot-tle Top, whis - key, danc - ing, dis - co hop. Now



C5 D5 E5 G5 A5 E5

all the boys are af - ter me. That's the way it's got - ta be.

## Chorus:

G5 E5 D5 E5 D5 E5 C5

I'm run - ning free, yeah. (Audience:) I'm run - ning

T A B

9 7 12 10 (12) 9 7 5 9 (9) 7 5 9 9 5 7 3

D5 E5 G5 E5 D5 E5

free. I'm run - ning free, yeah.

1/2

trem. bar 1/2

T A B

5 3 7 5 7 9 9 7 (9) 7 0 12 10 (12) 9 7 7 5 9 7

Interlude III:  
w/Fill 1 (Gtr. 2)

D5 E5 C5 D5 E5

(Audience:) I'm run - ning free. Ah,

\*Gtr. 1

T A B

(9) 7 9 7 5 9 9 5 7 7 5 7 5 9 7 7 7 7 7

\*Bass gtr. arr. for gtr.

Fill 1  
Gtr. 2

8 12

T A B

5 3 7 5 7 5 5



hey, \_\_\_\_\_ yeah, \_\_\_\_\_ ev - 'ry - bo - dy wave those ha

C5 D5

3 3

hold - - - - - hold - - - - -

Gtr. 1

TAB

7 7 7 5 5 5 x 5 7 7 7 7 7 7 3 5 5 7 7 x

E5

Spoken: Everybody loves Ed!

TAB

0 0 7 7 7 7 7 7 7 7 7 5 5 5 5 5 7 5 7 5 7 9 9

Hey! \_\_\_\_\_

Gtr. 2

Gtr. 1

TAB

(9) 9 7 7 7 x 5 7 7 7 7 7 7 7 7 7 7 12 12 12 12 5 5 5 x

'ry - where. I'm run - ning free, \_\_\_\_\_ yeah.

C5 D5 E5 D5 E5

TAB

5 7 7 7 7 7 7 7 3 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 5/5 7/7



N.C. N.C. (E5)

(Audience:) I'm run-ning free, — yeah.

Spoken: Oh, I can't hear you, can't hear you, come on, a little louder than that, all right.

Gtr. 1

T  
A  
B (9/7)

5 7 7 7 7 7 7 7 7 7 5 5 5

C5 D5 G5

Here we go. I'm run-ning

T  
A  
B 5 7 7 7 7 7 7 7 3 3 5 5 5 7 7 7 7 7 7 7

D5 E5 N.C. (E5)

free, yeah! (Audience:) I'm run-ning free, yeah! — I'm run-ning

Gtr. 2 Gtr. 1

T  
A  
B 7 7 7 7 7 7 5/5 7/7 5 7 7 7 7 7 7 7

D5 E5 N.C.

free, — yeah! — (Audience:) I'm run-ning free, yeah! —

T  
A  
B 7 7 7 7 7 7 5/5 7/7



N.C. (E5)  
(ad lib. vocal)

free, yeah!— Oh, yeah!

Gtr. 1  
+ 3

Gtrs. 1 & 2  
tr

Gtr. 2  
tr

T  
A  
B

0 (2)

19 15 12 10 12 10 12 10 12 10 12 10 12 15

0 (2)

Musical score for "The Wind" by Peter Dinklage. The score is for guitar and includes a treble clef staff with a key signature of one sharp (F#) and a 9/7 time signature. The guitar part features a complex melody with triplets and trills. The bass line is indicated by a wavy line. The tablature (TAB) is shown below the staff, with fret numbers 17, 15, 12, 10, 12, 15, 19, 15, 12, 10, 12, 15, 15, and 19. The score ends with a 7/5 time signature change.

*Chorus:*

**E5**  
**Gtr. 1**

**E5** **D5** **E5**

**G5**

I'm run - ning free, \_\_\_\_\_ yeah. \_\_\_\_\_ (Audience:) I'm run - ning

**Gtr. 2**

**T**  
**A**  
**B**

9 7 12 10 (12) 9 (10) 7 14 14 (14) (14) 12 12 12 12

C5 D5 E5 G5 E5 D5 E5

free. I'm run - ning free, yeah.

1/2

TAB

5 7 9 9 12 (12) 9 9 7

3 5 7 7 10 (10) 7 7 7

Outro:

C5 D5 E5 G5

(Audience:) I'm run - ning free. Run - ning, I'm run - ning

trem. bar

TAB

(7) 5 7 7 9 9

3 5 5 7 7

9 7

A5 C5 D5 E5

run - ning run - ning, ooh, free. yeah, oh.

I'm run - ning

1/4 hold

TAB

7 9 9 9 14 12 15 12 15 12 15

5 7 7 7 7 7 15 12 15 12 15

0 0



Run-ning, I'm run-ning run-ning, free, yeah. run-ning, I'm run-ning

*pick sl.*

TAB

2	2	2	4	5	5	5	x	2	2	2
0	0	0	0	0	0	0	0	0	0	0

F#5 G5 A5 C5

whoa. free. I'm run-ning Oh, free, yeah.

TAB

5	7	9	x	x	12	2	2
3	5	7	x	x	10	2	2
0	0	0	0	0	0	0	0

D5 E5 G5 A5

Oh, I'm run-ning free. oi, yeah, hey, yeah, I'm run-ning free.

TAB

2	5	5	7	9	0	12
2	5	5	7	9	0	12
0	3	3	5	7	0	10

C5 D5 E5 G5

Chord progression: A5, C5, D5

Lyrics: yeah, yeah, yeah, I'm run - ning free. yeah.

TAB: (12) 12 14 14 0 5 7 (10) 10 12 12 0 3 5

Chord progression: N.C. (E5)

Lyrics: Hel -

Gtr. 1, Gtr. 2

TAB: 15 13 12 13 12 10 12 10 8 10 8 7 8 7 5 7 5 3 5 3 0 3 0 14 12 11 12 11 9 11 9 8 9 7 6 7 6 4 6 4 2 4 2 0 0

Lyrics: lo, hel - lo!

TAB: 17 8 17 8 19 7 19 7 (21 9) 19 10 19 10 21 9 21 9

## Verse 2:

Spent the night in an L.A. jail,  
Listened to the sirens wail.  
They ain't got a thing on me,  
Running wild, running free.

(To Chorus:)



# SANCTUARY

Words and Music by  
STEVE HARRIS, PAUL DI'ANNO and DAVE MURRAY

D5      C5      F5      G      GIII      A      A5      G5      E5      B5

12      24      13      13421      111      11      13      13      13

**Fast** ♩ = 232

*Intro:*

**Rhy. Fig. 1-**

**Gtr. 1**

Gr. 1

*f*

T  
A  
B

17

Grtr. 2 D5 C5 D5 (5) 3fr. open  
C A  
*f*

[illegible]





Gtrs. 1 &amp; 2

F5

GIII

Freely

A

1.

C5

fdbk.

Now, I've got to look for

sanc-t'ry from the law, yeah.

2.

A5

Band introductions

fdbk.

Chorus:

A5

G5

Gtrs. 1 &amp; 2

Sogiveme

sanc - tu - ar - y from the law

A5

D5

A5

And I'll

be all

right.

Sanc - tu - ar - y

G5

A5

D5

from the

law

And love

me to - night,

to - night.

E5

D5

E5

D5

E5

D5

Gtr. 1

C5

D5

Oh!

Gtr. 2

T

A

B

2

0

5

3

2

0

C5 B5 A5

hold bend

T  
A  
B

(2)  
(0)

5 5 4 2

3 3 2 0

5 5

Guitar Solo I:  
w/Rhy. Fig. 1 (Gtr. 1, 8 times)

Gtr. 2 D5 C5 D5

C5 D5 C5 D5

P.M. 3

P.M. ---

P.M.

T  
A  
B

5 5 (5) 5 3

5 5 5 7

2 3 2 0 3 0 5 3 0 0 6 5 3

5 7 7 5 7 8 7 5 5 7 7

C5 D5 C5 D5 C5 D5

hold ---

T  
A  
B

5 5 8 5 12 12 10 12

12 10 10 12 10 10 10 10 13

(13) 13 10 13 10 13 12 10 10 12

C5 D5 C5 D5 C5 D5

hold ---

hold ---

T  
A  
B

12 (12) (12) (12) 10

7 7 7 7

10 7 7 0

10 10 13 10 13 10 10 10



C5 D5

T A B

C5 D5

hold

T A B

C5 D5

T A B

*Guitar Solo II:*

Gtr. 2

F5

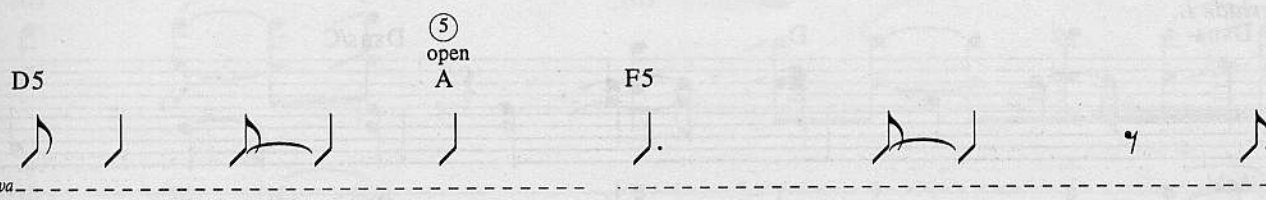
G5

D5

⑤ 3fr. open C A

Gtr. 1

T A B



TAB

20 17 18 15 (15) 17 18 17 15 17 18

w/Rhy. Fig. 1 (Gtr. 2, 3 times)



TAB

(18) 17 15 18 17 15 18 17 15 18 17 15 18 17 15 18 17 15 18 17 14 18 17 15 18 17 15 18 17

C5 D5                      C5 D5                      C5 D5                      loco

8va

trem. bar

TAB

18 15 18 15 18 15 18 15 18 17 20 17 20 17 20 17 20 17 18 15 18 15 18 15 18 15 13 15 13 15

C5                      D5                      C5                      D5

8va

TAB

13 12 13 12 10 13 (13) 13 11 13 11 12 10 12 10 12 0 0 0



## Interlude I:

**Gtr. 1** *Dsus* *D* *Dsus/C*

*hold* *hold*

**TAB**

15 15 14 14 15 14 (15) 3 3 3 2

**Gtr. 2**

*hold* *hold*

**TAB**

3 3 2 2 3 3 2 3 2 0

*D* *Dsus* *D*

*hold* *hold*

**TAB**

2 3 15 15 15 14 14 15 14 (15) 3 2

*hold* *hold*

**TAB**

2 3 2 3 2 2 3 2 0 0

*Dsus/C* *D* (C)

*hold*

**TAB**

3 3 2 2 3 3 3 3 5 5 7 7 8 8 2 4 4 5 5

**TAB**

3 2 3 2 0 2 0 5 7 7 (7) 9 9 3 5 5 (5) 7 7

(D) (C)

T	10	12	(12)	14	5	7	7	8	8	10
A	7	9	(9)	11	2	4	4	5	5	7
B										

T	7	8	10	5	7	9	9	11
A	4	5	7	3	5	7	7	9
B								

(D) (C)

T	10	12	12	12	14	5	7	7	7	8	8
A	7	9	9	9	11	2	4	4	4	5	5
B											

T	7	8	8	10	5	7	7	(7)	9	9
A	4	5	5	7	3	5	5	(5)	7	7
B										

(D) (C) (D) C5

T	10	12	(12)	14	5	7	7	8	8	10	10	12	12	
A	7	9	(9)	11	2	4	4	5	5	7	7	9	9	
B														5 3

T	7	8	10	5	7	9	9	7	7	8	8		
A	4	5	7	3	5	7	7	4	4	5	5		
B													5 3



## Gtrs. 1 &amp; 2

C5 D5 C5 D5

C5 D5 C5 D5 F5

GIII D5 C5 D5 ⑤ 3fr. open C A

I know\_\_ you'd have gone in - sane\_\_ if you saw what I saw.\_\_\_\_\_

D5 C5 D5 ⑤ 3fr. open C A Gtr. 2 F5 G5 A5

Now I've got to look for\_\_\_\_\_

TAB

3	3	3	2
3	3	3	2
1	1	1	0

Freely

Fast ♩ = 232

w/Rhy. Fig. 1

(Gtr. 1, 2 times)

D5 C5 D5

sanc - try from the law, yeah.

tr

tr

TAB

2 2 0 0 (3) 0 0 2 2 0 0

19

w/fdbk.

Woah!

C5 D5 C5 D5 C5 D5 w/Rhy. Fig. 1 (Gtr. 2, 2 times) C5 D5

Gtr. 1

TAB

2 2 0 0 5 2 0 2 3 0

Verse 3:

w/Rhy. Fig. 1 (Gtr. 2, 2 times)

C5 D5 C5 D5 C5 D5 C5 D5

I can laugh at the wind, yeah.

tr

tr

TAB

2 2 0 0 2 2 (4) (2) (2) 2

C5 D5 C5 D5 C5 D5

Howl at the rain.

TAB

2 2 0 0 5 2 0 2 0 2 0 5 2 0 2 0 3 0



w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2, 2 times)

C5 D5 C5 D5 C5 D5 C5 D5

Scream in the can - yons, or out on the plains.

Verse:

Gtrs. 1 &amp; 2

F5 G5 D5 C5 D5 ⑤ 3fr. open C A

I know you'd have gone in - sane if you saw what I saw.

D5 C5 D5 ⑤ 3fr. open C A F5 G5 Freely Gtr. 1 A5

Now I've got to look for sanc-t'y from the law,

yeah.

pick sl. pick sl. - - - - loco

T  
A  
B

\*Quickly press pick against strings and move down fingerboard.

Gtr. 2

A

⑤ 4fr. C# A

⑤ 4fr. C# A

⑤ 13fr. Bb

Moderately fast ♩ = 134

Interlude II:

Rhy. Fig. 2 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (Gtr. 2, 5 times)

Gtr. 2

A5 G5 A5 G5 A5 G5

Spoken: Alright, get your fuckin' hands together, oh yeah!

Gtr. 1

TAB

14 0 0 0 0 0 0 0 0 0 0 0 3

A5 G5 A5 G5 A5 G5

TAB

7 7 (7) 7 7 (7) 7 5 7 8 8 0 0

A5 G5 A5 G5 A5 G5

TAB

7 7 (7) 7 7 (7) 7 5 7 8 8 7 7 (7) 7 7 (7) 7 5 7



A5 G5 A5 G5 A5 G5

harm. hold hold trem. bar

1/2

TAB

5 8 7 7 5 5 5 (5) (5) (5) (5) (5) (5)

0 0 7

w/Rhy. Fig. 2 (Gtrs. 1 & 2, 3 times)

A5 G5 A5 G5 A5 G5 A5 G5 A5 G5

Spoken: Alright, one more time, one more. Hey! Hey hey hey.

A5 G5 A5 G5 A5 G5 A5 G5

Gtrs. 1 & 2 Fast ♩ = 232

(Audience:) Hey hey hey hey hey hey hey hey hey hey hey.

Bridge:

Gtrs. 1 & 2

A5 G5 A5

Sanc - tu - a - ry, from the law. And I'll be al -

D5 A5 G5

right. Sanc - tu - ar - y from the law,

A5 D5 E5 D5 E5 D5 E5 D5

And love me to - night, to - night. Yeah,

Gtr. 1 C5 D5 C5 B5 A5

yeah, yeah.

Gtr. 2

trem. bar

harm. 4

harm. 4

T 3 3 (3) 5 5 4 2 5 5

A 2 2 (2) 5 5 4 2 5 5

B 0 0 (0) 3 3 2 0 0 0

Outro:

N.C. (D5)

Gtr. 1

Gtr. 2

T 6 6 5 6 6 5 5 5 3 5 3 6 6 5 6 5 8 8 6 8 6

A 7 7 5 7 7 5 6 6 5 6 5 8 8 6 8 6 10 10 8 10 8

B

Woah, love you to-night!

T 10 10 8 10 8 12 12 10 12 10 13 13 12 13 12 13 13 12 13 (13)

A 11 11 10 11 10 13 13 11 13 11 15 15 13 15 13 15 15 13 15 (15)

B

Verse 2:

I met a gun slinger last night  
 To keep me alive.  
 Spent all my money on gambling and guns to survive.  
 I know you'd have gone insane if you saw what I saw.  
 So now I've got to look for sanctuary from the law.

(To Chorus:)



# REMEMBER TOMORROW

Words and Music by  
STEVE HARRIS and PAUL DI'ANNO

E5 open



D5



5fr.

C5



3fr.

G5



10fr.

E5



7fr.

A5



12fr.

Moderately slow

Tempo I: ♩ = 92

Intro:

\*(Em)

Gtr. 1

harm. (Fmaj7)

(Em)

mf w/flanger

harm. hold throughout

8va

\*Chords implied by gtr. in Verses.

(harm.)

(8va)

loco

(Fmaj7)

(Em)

(harm.)

12

7

7

7

7

7

12

12

12

12

12

12

12

Verses 1 &amp; 3:

Em

Fmaj7

Em

Un-chain the col-ors\_

be-fore\_ my eyes\_

Gtr. 1

harm.

hold throughout

harm.

Gtr. 2 Rhy. Fig. 1

(end Rhy. Fig.1)

mf hold throughout

w/Rhy. Fig. 1 (Gtr. 2, 3 times)

Fmaj7

Yes - ter - day's \_\_\_\_\_ sor - rows \_\_\_\_\_ are to - mor - row's white \_\_\_\_\_

Gtr. 1

TAB

0 2 2 0 2 2 0 0 2 2 0 2 1 2 1 2 0 2 1 0

Em

\_\_\_\_\_ lies. \_\_\_\_\_ You scan the hor - i - zon,

TAB

3 3 3 5 3 2 4 5 5 2 4 5 3 2

Fmaj7

Em

the clouds \_\_\_\_\_ take me high - er. \_\_\_\_\_ I shall \_\_\_\_\_

TAB

3 3 2 1 0 1 2 0 2 2 0 0 0 0 0 0 0 0 0 0

Fmaj7

Em

To Coda ☉

re - turn \_\_\_\_\_ from out of the fire. \_\_\_\_\_

TAB

0 0 0 0 1 1 2 2 0 1 1 2

*f*



Tempo II: ♩ = 104

E5

B5

(G5)

(C5)

Gtrs. 1 &amp; 2

Riff A

First system of music for Gtr. 1 & 2, Riff A. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), showing a riff. Below it is a tablature staff with fret numbers (0, 2, 4) and a bass staff with fret numbers (0, 2, 3, 2).

E5

B5

(G5)

(C5)

*f*

Second system of music for Gtr. 1 & 2, Riff A. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), showing a riff. Below it is a tablature staff with fret numbers (0, 2, 4) and a bass staff with fret numbers (0, 2, 3, 2).

E5

B5

(G5)

(C5)

Third system of music for Gtr. 1 & 2, Riff A. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), showing a riff. Below it is a tablature staff with fret numbers (0, 2, 4) and a bass staff with fret numbers (0, 2, 3, 2).

E5

B5

(G5)

(C5)

Fourth system of music for Gtr. 1 & 2, Riff A. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), showing a riff. Below it is a tablature staff with fret numbers (0, 2, 4) and a bass staff with fret numbers (0, 2, 3, 2).

Tempo I: ♩ = 92

open  
E5

Gtr. 2

Em7

harm.

Gtr. 1

*w/*fdbk.*mf*

harm.

Fifth system of music for Gtr. 1 and Gtr. 2. It includes a guitar staff with a treble clef and a key signature of one sharp (F#), showing a riff. Below it is a tablature staff with fret numbers (0, 2, 12, 7, 12, 12) and a bass staff with fret numbers (0, 2, 12, 7, 12, 12).

Verse 2:  
w/Rhy. Fig. 1 (Gtr. 2, 4 times)  
Em

Fmaj7

Tears for re - mem - brance and tears for

TAB

12 0 0 0 0 1 2 1 2 0 1 2 1

Em

joy. Tears for some - bod - y

TAB

2 2 0 0 0 0 (0) (0) (0) (0)

Fmaj7

Em

and this lone - ly boy. Out in the

TAB

2 1 2 0 1 1 2 3 3 5 3 3 5 3 2 4 5 2

Fmaj7

Em

mad - ness comes the all see - ing eye. harm. harm.

TAB

4 5 5 3 4 2 12 12 12



Fmaj7

(harm.) And it flick - ers a - bove\_ us, lights up\_

(harm.)

TAB 12 12 12 1 0 1 2 3

Tempo II: ♩ = 104  
w/Riff A (Gtr. 2, 4 times)  
E5 B5

Em — the sky. —

(G5) (C5)

f

TAB 2 19 2 0 0 0 4 4 4 4 4 4 3 2 3 3 3 3 3 2 3 2

E5 B5 (G5) (C5) E5 B5

TAB 2 4 4 4 4 4 3 2 3 3 3 3 3 2 3 2 0 15 15 15

(G5) (C5) E5 B5 (G5) (C5)

TAB (12) (12) 15 15 15 (12) (12) 3 3 3 3 3 2 3 2 0 3 3 3 3 3 2 3 2

## Interlude I:

D5

C5

D5

C5

G5

Gtr. 2

Gtr. 1

T										
A	7	7		7		7	5	5		
B	5	5		5		5	3	3		

D5

C5

D5

C5

T										
A	5/7	7	7	7	7	7	5	5	5	5
B	3/5	5	5	5	5	5	3	3	3	3

D5

C5

D5

C5

T										
A	5/7	7	7	7	7	7	5	5	5	5
B	3/5	5	5	5	5	5	3	3	3	3

D5

C5

D5

C5

T										
A	5/7	7	7	7/9	9	9	9/10	10	10	10
B	3/5	5	5	5/7	7	7	7/8	8	8	8



*Guitar Solo I:*

Rhy. Fig. 2

E5

G5

The first system of guitar notation consists of a treble clef staff and a TAB staff. The treble staff shows a melodic line with triplets and a wavy line indicating a vibrato effect. The TAB staff shows the corresponding fret numbers: (15) 13 15 13 15 13 15 13 15 13 15 13 12 13 12 13 12 13. Above the treble staff, there are two diagrams for power chords: E5 and G5.

The second system of guitar notation consists of a treble clef staff and a TAB staff. The treble staff shows a melodic line with triplets and a wavy line indicating a vibrato effect. The TAB staff shows the corresponding fret numbers: 10 12 10 12 10 8 7 8 7 5 7 5 8 5 8 7 5 8 5 7 5 7 5. Above the treble staff, there are three diagrams for power chords: E5, G5, and A5.

The third system of guitar notation consists of a treble clef staff and a TAB staff. The treble staff shows a melodic line with triplets and a wavy line indicating a vibrato effect. The TAB staff shows the corresponding fret numbers: 7 8 7 9 7 7 9 12 11 12 12 14 12 13 15 15 13 12 11 14 12. Above the treble staff, there are two diagrams for power chords: E5 and G5.

The fourth system of guitar notation consists of a treble clef staff and a TAB staff. The treble staff shows a melodic line with triplets and a wavy line indicating a vibrato effect. The TAB staff shows the corresponding fret numbers: 12 11 14 12 12 10 12 10 9 9 15 12 14 12. Above the treble staff, there are three diagrams for power chords: E5, A5, and G5.

E5 G5

T  
A  
B

E5 G5 A5 E5 G5

T  
A  
B

\*trem. bar 3

\*Gradually depress trem. bar while slurring notes.

E5 A5 G5 (end Rhy. Fig. 2)

T  
A  
B

(slack)

### Interlude II:

Gtrs. 1 & 2

N.C.(C5)

(D5) (B5)

T  
A  
B



(C5) (D5)

TAB: T, A, B

Tablature: T (5 5 5 5 3 5), A (3 3 3 3), B (3 3 3 3)

(B5) C5 D5 E5

TAB: T, A, B

Tablature: T (4 4 4 4 2 4), A (2 2 2 2), B (2 2 2 2)

*Guitar Solo II:*  
w/Rhy. Fig. 2 (Gtr. 1)

Gtr. 2 G5 E5 G5 A5

TAB: T, A, B

Tablature: T (12 14), A (10 12), B (8 10)

E5 G5 E5 A5 G5

semi-harm. hold bend

TAB: T, A, B

Tablature: T (2), A (2), B (2)

E5 G5 E5 G5 A5

TAB: T, A, B

Tablature: T (15 15 15 15 15 15), A (14 12 11), B (14 14 12 12)

E5 G5 E5 A5 G5

T 3 0 0 12 12 15

A 0 0 12 12 15

B 0 0 15 15 15

Interlude III:  
Gtrs. 1 & 2  
N.C. (C5)

(D5)

T 5 5 5 5 3 5

A 3 3 3 3 5 5

B 3 3 3 3 5 5

(B5) (C5)

T 4 4 4 4 2 4

A 2 2 2 2 5 5

B 2 2 2 2 3 3

(D5)

T 5 5 5 5 3 5

A 3 3 3 3 5 5

B 3 3 3 3 5 5

(B5) (C5) rit. (D5)

Gtr. 2

Gtr. 1

T 4 4 4 4 2 4

A 2 2 2 2 5 5

B 2 2 2 2 3 3



Gtr. 2

harm.

8va

TAB

2 2 2 0

(2 2 2 0)

12 12 (12) 5 5

Fmaj7 E5 D.S.  $\text{\textcircled{X}}$  al Coda

TAB

12 12 12

7 7 7

7 7 7

12 12 12

12 12 12

w/Riff A (Gtr. 2, 7 times)  
 Coda E5 B5 (G5) (C5) E5 B5  
 Gtr. 1  
 TAB 2 4 4 4 2 4 4 4 3 2 3 3 3 3 3 2 3 2 2 4 4 4 2 4 4 4 3 2 0 0 0 2 2 2 3 2

(G5) (C5) E5 B5 (G5) (C5)

TAB 15 15 15 (15) (15)

E5 B5 (G5) (C5) E5 B5

Ow.

TAB 15 15 15 (15) (15)

(G5) (C5) E5 B5

Ow.

TAB 15 15 15 15

(G5) (C5) E5 B5 (G5) (C5)

Ow. Ow.

TAB 15 15 15 (15) 15 15 15 15



E5

B5

Oh, yeah.

Ow!\_

Gtr. 1

TAB

[illegible]

*rit.* (G5) (C5) **Freely**

Oh, \_\_\_\_\_ re - mem - ber to -

*tr*

**TAB**

15 12 15 12 15 12 15 12 14 15 8 (10)

mor - row. Whoa. Yeah. Oh.

*tr* *tr* *tr*

*\*trem. bar*

*tr* *tr* *tr*

8 (10) 8 (10) 8 (10) 1 2 2 (2)

\*Gradually depress trem. bar while trilling note.

T A B (3) (3)

E5

Yeah.

*trem. bar* *trem. bar* *trem. bar* *trem. bar* *w/fdbk.*

15 13 12 10 12 11 9 12 10 9 7 5 4 5 5 7 7

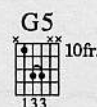
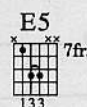
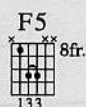
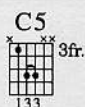
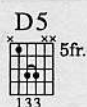
T A B 2 2 0 2 2 0 2 2 0

*w/fdbk.*



# TRANSYLVANIA

Music by  
STEVE HARRIS



Moderately fast

Tempo I: ♩ = 176

Gtr. 2 D5

Play 4 times

C5 F5

E5

Gtr. 1 *f*

*f*  
P.M.

First system of music notation for the first section. It includes a guitar staff with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Below the guitar staff is a bass staff with a treble clef, showing a sequence of fret numbers: 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 7 7 7 7 7 7 7 7 7 7 7.

Play 3 times

D5 G5

E5

C5 D5

Second system of music notation for the first section. It continues the melody and bass line from the first system, ending with a double bar line. The bass staff shows fret numbers: 7 7 7 7 7 5 5 7 7 7 7 7 7 7 7 7 7 7 7 3 5.

Moderately

Tempo II: ♩ = 126

Gtrs. 1 & 2

N.C.\* Em

D

Em

Third system of music notation for the second section. It includes a guitar staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Below the guitar staff is a bass staff with a treble clef, showing a sequence of fret numbers: 2 2 2 2 2 5 4 2 2 2 2 2 5 4 5 5 5 5 5 2 5 2 2 2 2 2 5 4.

\*Chords implied by bass gtr.

Fourth system of music notation for the second section. It continues the melody and bass line from the third system, ending with a double bar line. The bass staff shows fret numbers: 5 5 5 5 5 2 5 2 2 2 2 2 5 4 2 2 2 2 2 5 4 2 2 2 2 2 5 4.

A B m A B m

T  
A  
B

E m D E m

T  
A  
B

D E m B m

T  
A  
B

A B m A B m

T  
A  
B

Gtr. 1 E5 D5 G5 C5 D5 E5

Gtr. 2

hold bend ---

T  
A  
B





Gtr. 2

N.C.\*Em

Riff A

D

Tablature for Gtr. 2, Riff A (D). The staff shows a sequence of notes: 7, 5, 5, 5, 5, 4, 7, 5, 7. The bass line is marked with (7) and 5, 5, 5, 5, 4, 7, 5, 7.

Gtr. 1

Riff A1

Tablature for Gtr. 1, Riff A1. The staff shows a sequence of notes: 7, 5, 5, 5, 5, 4, 7, 5, 7. The bass line is marked with (7) and 5, 5, 5, 5, 4, 7, 5, 7.

\*Chords implied by bass gtr.

C

D

Em

Tablature for Gtr. 2, Riff A (C, D, Em). The staff shows a sequence of notes: 7, 5, 5, 5, 5, 4, 7, 5, 7. The bass line is marked with (7) and 5, 5, 5, 5, 4, 7, 5, 7.

Tablature for Gtr. 1, Riff A1. The staff shows a sequence of notes: 7, 5, 5, 5, 5, 4, 7, 5, 7. The bass line is marked with (7) and 5, 5, 5, 5, 4, 7, 5, 7. Trills (tr) are indicated above the final notes.

Tablature for Gtr. 2, Riff A (C, D, Em). The staff shows a sequence of notes: 7, 5, 5, 5, 5, 4, 7, 5, 7. The bass line is marked with (7) and 5, 5, 5, 5, 4, 7, 5, 7. A trill (tr) is indicated above the final note.

Tablature for Gtr. 1, Riff A1. The staff shows a sequence of notes: 7, 5, 5, 5, 5, 4, 7, 5, 7. The bass line is marked with (7) and 5, 5, 5, 5, 4, 7, 5, 7. Trills (tr) are indicated above the final notes.





w/Riff A (Gtr. 2, 8 times)

Gtr. 1

First system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the Telecaster, Alnico, and Bridge pickup positions respectively. The sequence of fret numbers is: 8 8 8 8 7 9 7 9. The B pickup position is marked with a (7) in the first measure.

Second system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the Telecaster, Alnico, and Bridge pickup positions respectively. The sequence of fret numbers is: 8 8 8 8 7 9 7 9. The A and B pickup positions are marked with a (9) in the first measure. Chords C and D are indicated above the staff.

Third system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the Telecaster, Alnico, and Bridge pickup positions respectively. The sequence of fret numbers is: 8 8 8 8 7 9 7 9. The A and B pickup positions are marked with a (9) in the first measure. Chords Em and Em\* are indicated above the staff.

\*Indicates rhythm hits from bass &amp; drums.

Fourth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the Telecaster, Alnico, and Bridge pickup positions respectively. The sequence of fret numbers is: 8 8 8 8 7 9 7 9. The A and B pickup positions are marked with a (9) in the first measure. Chords D\* and D\* are indicated above the staff.

Fifth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the Telecaster, Alnico, and Bridge pickup positions respectively. The sequence of fret numbers is: 8 8 8 8 7 9 7 9. The A and B pickup positions are marked with a (9) in the first measure. Chords C\*, D\*, and Em\* are indicated above the staff.

Sixth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the Telecaster, Alnico, and Bridge pickup positions respectively. The sequence of fret numbers is: 8 8 8 8 7 9 7 9. The A and B pickup positions are marked with a (9) in the first measure.



**Gtr. 1**

D

TAB (9) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12

**Gtr. 2**

TAB (7) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

C D

tr ~~~~~ Em

TAB (12) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12 (12) 10 10 (12)

tr ~~~~~

TAB (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

tr ~~~~~ tr ~~~~~ tr ~~~~~ tr ~~~~~

TAB 12 (13) 12 (13) 13 (15) 12 (13) 15 15 15

3

TAB (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 7

Guitar Solo II:  
w/Riff A (Gtr. 2, 16 times)

49

First system of guitar notation. The staff shows a melodic line with a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: (15), 12, 14, 15, 15, 15, (15), 15, 14, 12, 15, 15. Chords D and C are indicated above the staff.

Second system of guitar notation. The staff shows a melodic line with a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: (15), /17, 15, 17, 15, 13, 12, 13, 12, 14, 12, 14, 12, 13, 12, 13, 15, 12, 14, 15, 14, 12, 14, 12, 15, 13, 12, 14, 12, 11. Chords C and D are indicated above the staff.

Third system of guitar notation. The staff shows a melodic line with a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: 14, 12, 11, 12, 11, 12, 14, 12, 15, 17, 15, 17, 15, 17, 15, 17, 15, 17, 15, 16, 15, 17, 15, 17, 15, 16. Chord D is indicated above the staff.

Fourth system of guitar notation. The staff shows a melodic line with a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: 14, 15, 14, 17, 14, 15, 14, 15, 17, 17, 17, 17, 17, 17, 17, 17, 17. Chords D and C are indicated above the staff.

Fifth system of guitar notation. The staff shows a melodic line with a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: (17), (17), 15, 14, 15, 17, 14, 17, 15, 13, 15, 13, 12, 13, 12, 13, 15, 12, 14, 12, 15, 14, 12, 15, 14, 12, 15. Chords D and Em are indicated above the staff.

Sixth system of guitar notation. The staff shows a melodic line with a wavy line indicating a tremolo. The fretboard diagram below shows fingerings: 15, 15, 13, 15, 13, 12, 14, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12, 15, 12. Chord D is indicated above the staff.



First system of music notation. The treble clef staff shows a melodic line with eighth notes and a final quarter note. The bass clef staff shows a guitar TAB with fret numbers 15, 12, 15, 12, 15, 12, 15, 12, 13, 10, 13, 10, 13, 10, 13, 10, 13. A chord symbol 'D' is placed above the staff.

Second system of music notation. The treble clef staff shows a melodic line with eighth notes and a final quarter note. The bass clef staff shows a guitar TAB with fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13. Chord symbols 'C' and 'D' are placed above the staff.

Third system of music notation. The treble clef staff shows a melodic line with eighth notes and a final quarter note. The bass clef staff shows a guitar TAB with fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 0, 12, 0, 0, 10, 0, 0, 8, 0, 0, 7, 0, 0. A chord symbol 'Em' is placed above the staff.

Fourth system of music notation. The treble clef staff shows a melodic line with eighth notes and a final quarter note. The bass clef staff shows a guitar TAB with fret numbers 5, 0, 0, 3, 0, 0, 5, 0, 0, 0, 15, (15), 12, 15, 12, 15, 12, 15, 12, 15, 12, 15. A chord symbol 'D' is placed above the staff.

Fifth system of music notation. The treble clef staff shows a melodic line with eighth notes and a final quarter note. The bass clef staff shows a guitar TAB with fret numbers 12, 15, 12, 15, 12, 15, 12, 15, 13, 10, 13, 10, 13, 10, 13, 10, 13. A chord symbol 'D' is placed above the staff.

Sixth system of music notation. The treble clef staff shows a melodic line with eighth notes and a final quarter note. The bass clef staff shows a guitar TAB with fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13. Chord symbols 'C' and 'D' are placed above the staff.

Em

10 13 10 13 10 13 10 13 0 5 3 0 5 3 0 5 3 0 5 3 0 2 2 (2) 0 2 7

w/Riff A (Gtr. 2, 4 times)

D

(7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7

C

D

Em

(7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 0 0 0

12 0 0 10 0 0 8 0 0 7 0 0 5 0 0 3 0 0 2 0 0 0 7

Gtr. 1

D

(7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7 (7) 5 5 5 5 4 7 5 7

Gtr. 2

(7) 9 9 9 9 7 10 9 10 (10) 9 9 9 9 7 10 9 10 (10) 9 9 9 9 7 10 9 10



rit.

C

D

Measures 1-3 of the guitar score. The first system shows a melodic line in the treble clef and a bass line with fret numbers. The second system continues the melodic line and bass line. The third system shows the melodic line and bass line with fret numbers. The key signature is one sharp (F#), and the time signature is 4/4.

Freely  
Em

Measures 4-5 of the guitar score. The first system shows a melodic line with trills (tr) and a bass line with fret numbers. The second system shows the melodic line and bass line with fret numbers. The key signature is one sharp (F#), and the time signature is 4/4.

Gtrs. 1 & 2  
N.C.Gtr. 2  
E5Slowly  
Em(9)

Gtr. 1

Measures 6-7 of the guitar score. The first system shows a melodic line and a bass line with fret numbers. The second system shows the melodic line and bass line with fret numbers. The key signature is one sharp (F#), and the time signature is 4/4.

Em Em7

rit.

harm.

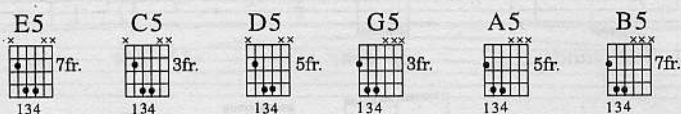
hold

harm.

Measures 8-9 of the guitar score. The first system shows a melodic line and a bass line with fret numbers. The second system shows the melodic line and bass line with fret numbers. The key signature is one sharp (F#), and the time signature is 4/4.

# HALLOWED BE THY NAME

Words and Music by  
STEVE HARRIS



Slowly  $\text{♩} = 72$

Intro:

N.C.

(Em)

Gtr. 1 Riff A

Gtr. 2 Riff A1

*mf*

T	7	10	8	7	8	7	9	7	7	10	8	7	8	7	9	8	7	10	8	7	8	7	9	8	7
A	5	4	2	5	2	5	3	5	5	4	2	5	2	5	3	2	5	4	2	5	2	5	3	2	5
B																									

Verse 1:

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 2 times

1. I'm wait-ing in my cold cell when the bell be-gins to chime.

(end Riff A)

(end Riff A1)

T	7	10	8	7	8	7	9	8																	
A	5	4	2	5	2	5	3	2																	
B																									

Re - flect-ing on my past life and it does-'nt have much time.

Em/C\* Em/D\* Em

At five o'-clock they take me to the Gal - lows Pole.

(Audience)

Gtr. 1

Gtr. 2

T	7	10	8	7	8	7	9	7	7	10	8	7	8	7	9	8	7	7	10	8	7	8	7	9	8
A	5	4	2	5	2	5	3	5	5	4	2	5	2	5	3	2	5	4	2	5	2	5	3	2	5
B																									

\*Denotes bass part.



Em/C\*                      Em/D\*

(Audience) The sands \_\_\_\_\_ of time for me are run - ning low...

T 7 10 8 7 8 7 9 8      7 10 8 7 8 7 9 7      7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 5      5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 5      5 4 2 5 2 5 3 2

Moderately ♩ = 120

Em

Rhy. Fig. 1

Gtr. 2

E5

T 7 10 8 7 8 7 9 8      7 10 8 7 8 7 9 8      10 (10) 8 7 8 7 9 7/8

A 5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2

C5

D5

E5

⑤ 10fr. 9fr. 7fr. 10fr. 9fr. 10fr. 11fr.  
G F# E G F# D D#

T 10 8 10 10 8 7 8 7 9 8      10 10 8 7 8 7 9 7/8      10 8 10 8 10 8 10 8 10 8 10 8 10 8

A 5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2      5 4 2 5 2 5 3 2

E5 C5 D5

low.

TAB

10 (10) 8 7 8 7 9 11 11 10 10 8 7 8 7 9 8 10 (10) 10 (10) 8 10

Interlude I:

④  
5fr. 4fr. 2fr. 5fr. 4fr. open  
G F# E G F# D N.C.

E5

Both Gtrs.

TAB

(10) 10 (10) 2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 5 4 2

Riff B

TAB

2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 2 (2) 4 5 4 5 2 5 5 4 5 4 5 4 2

(end Riff B)

TAB

(2) 2 4 2 4 5 4 5 4 5 4 2 2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 5 4 2



## Verse 2:

E5

G5

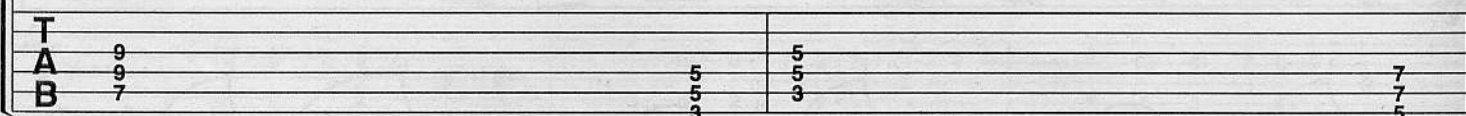
C5

A5



When the priest comes to read me the last rites I take a look through the bars at the last sights

Both Gtrs.



D5

B5 E5 B5 C5

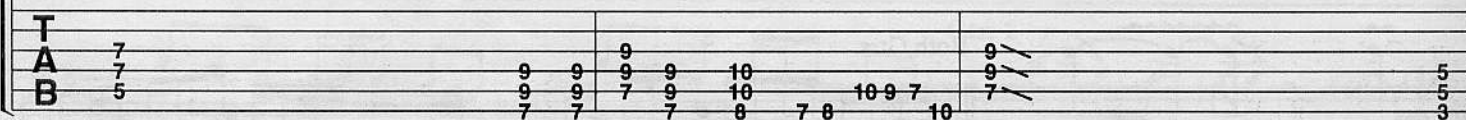
E5

G5



of a world that has gone ver- y wrong for me.

Can it be that there's some sort of er - ror?



C5

A5

D5

B5

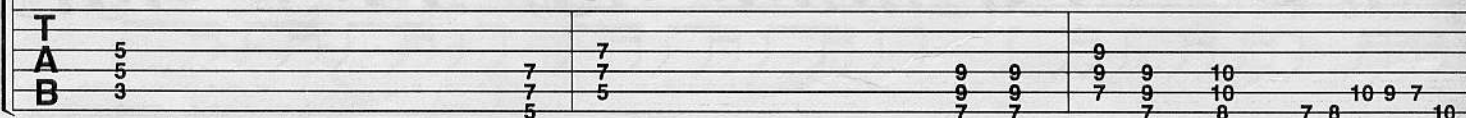
E5

B5

C5

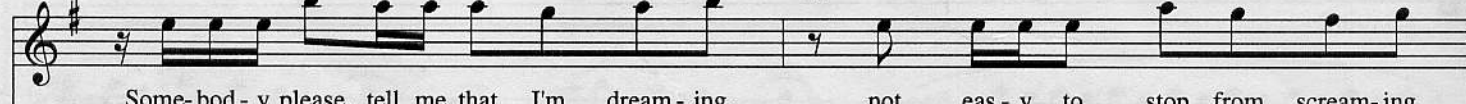


Hard to stop the sur-mount-ing ter - ror. Is it real - ly the end, not some cra - zy dream?

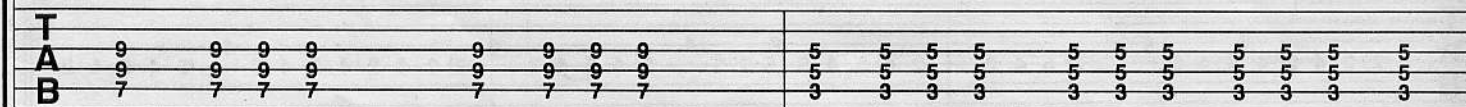


E5

C5



Some-bod - y please, tell me that I'm dream - ing, not eas - y to stop from scream-ing,



D5 E5

words es - cape me, when I try to speak. Tears flow, but why am I cry - ing?

TAB

7	7	7	7	7	7	7	7	7	7	9	9	10	9	9	9	9	9	9	9	
5	5	5	5	5	5	5	5	5	5	7	9	10	7	8	10	9	7	7	7	7

C5 D5

Af - ter all, I'm not a - fraid of dy - ing, 'cause I be - lieve there nev - er is an end,

TAB

5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7	7	7	7
3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5

E5 B5 C5

w/Riff B (Both gtrs., 2 times) N.C. (Em)

no.

8

Gtr. 1 Riff C

Gtr. 2 Riff C1

TAB

9	9	10	7	8	10	9	7	7	9	10	9	10	9
7	9	10	7	8	10	9	7	7	9	10	9	10	9

(C) (end Riff C) (end Riff C1)

TAB

7	9	10	9	10	9	7	9	10	10	9	7	8	9	10	9	10	9	7	8	9	10	9	10	9
7	9	10	9	10	9	7	9	10	10	9	7	8	9	10	9	10	9	7	8	9	10	9	10	9



(Em)

T  
A  
B

5 7 9 10 7 5 7 9 10 9 7 5 7 9 10 9 7 9 10 9

T  
A  
B

5 7 9 10 9 10 9 5 7 9 10 9 10 9 7 9 10 9 10 9

## Verse 3:

w/Rhy. Fig. 1 (Both gtrs., 2 times)

E5

C5

As the guards march me out to the court - yard, some-bod - y calls from a cell, "God be

with you".\_\_\_ If there's a God, then why's he let me die? As I walk, all my life drifts be-fore me,

'tho the end\_\_\_ is near,\_\_\_ I'm not sor-ry, catch my soul, it's will-ing to fly a - way. \_\_\_

Mark my words, be-lieve my soul lives on, don't wor-ry that I have gone, I've gone, I've gone be- yond to seek the

truth. \_\_\_ When you know that your time is close at hand, may-be then you'll be- gin to un - der -

stand life down here is just a strange \_\_\_ il - lu - sion. \_\_\_

w/Riffs C (Gtr. 1) & C1 (Gtr. 2) Both 2 times  
N.C.

*Bridge:*

Gtr. 1

E5

Gr. 2

*fdbk.*

T				
A				
B	7	7	7	9

*fdbk.*

G5      C5      B5

T 9 12 11 12 9 12  
 A 9 12 11 12 9 12  
 B 9 12 11 12 9 12

G5

C5

B5

pick sl.

T  
A  
B

9  
9  
7

5  
3

(5)  
(3)

9  
7

*pick sl.*



**Double time** ♩ = 230  
**Rhy. Fig. 2**

[illegible]

C5 D5

(end Rhy. Fig. 2)

Tablature for the first system:

Staff	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
T	x	7	x	5	7	7	7	x	7	x	7	5	5	4	7
A	x	7	x	5	7	7	7	x	7	x	7	5	5	4	7
B	x	5	x	3	5	5	5	x	5	x	5	5	5	3	2

w/Rhy. Fig. 2 (Gtr. 2)

Gtr. 1 E5

Tablature for the second system:

Staff	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
T	9	x	9	x	9	x	9	x	9	x	9	9	9	9	9
A	9	x	9	x	9	x	9	x	9	x	9	9	9	9	9
B	7	x	7	x	7	x	7	x	7	x	7	7	7	7	7

D5

trem. bar

Tablature for the third system:

Staff	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
T	9	9	9	5	4	7	3	2	3	7	x	7	x	7	7
A	9	9	9	5	4	7	3	2	3	7	x	7	x	7	7
B	7	7	7	5	4	7	3	2	3	5	x	5	x	5	5

C5 D5

trem. bar

Tablature for the fourth system:

Staff	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
T	(7)	(7)	12	12	11	11	14	14	15	12	12	10	9	9	12
A	(7)	(7)	12	12	11	11	14	14	15	12	12	10	9	9	12
B	(5)	(5)	10	10	9	9	12	12	12	10	10	11	9	9	12

Guitar Solo I:

w/Rhy. Fig. 2 (Gtr. 2, 2 times)

E

Tablature for the fifth system:

Staff	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
T	15	13	15	13	12	13	12	10	12	13	12	10	12	10	11
A	15	13	15	13	12	13	12	10	12	13	12	10	12	10	11
B	15	13	15	13	12	13	12	10	12	13	12	10	12	10	11



Handwritten musical score for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 12-string guitar tablature below. The melody consists of eighth and sixteenth notes, with some triplets and slurs. The tablature shows fret numbers 12, 14, 15, 14, 12, 15, 17, 14, 15, 17, 15, 14, 15, 14, 15, 14, 17. The piece is titled '8va' and includes a 'C' and 'D' chord marking.

8va - - - - - E - - - - - D E

Handwritten musical notation for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, some beamed together, and some with triplets. The bottom staff is a guitar tablature with fret numbers (17, 15, 17, 17, 17, 15, 17, 15, 17, 15, 14, 14, 14, 17, 14, 15, 14, 17, 15, 17, 15, 13, 15, 13). The tablature includes slurs and ties to indicate phrasing and fingerings.

8va

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, slurs, and triplets. Below the staff is a guitar tablature with numbers 12, 14, 15, and 17. The tablature is written on a six-line staff, with the first four lines containing the numbers.

[illegible]

*Guitar Solo II:*  
w/Rhy Fig. 2 (Gtr. 1, 2 times)

Gtr. 2

E

D E

hold bend

15 (45) (45) 15 15 15 12 15 15 12 15

T  
A  
B

D

12 15 12 15 12 15 12 12 15 12 12 15 12 14 12 14

T  
A  
B

C D

12 14 12 15 15 14 12 14 14 10 12 14 9 11 12 12 9 12 9 12 12

T  
A  
B

E

D E

12 11 9 8 9 8 9 11 8 9 11 9 7 5 6 4 5 4 7 4 7 5 4 2 0 2 0 2 2 0 3 3 2 0

T  
A  
B

D

C D

15 15 12 15 12 15 12 12 15 16 15 12 14 12 14 12 12 14 12 14

T  
A  
B



3 *8va* *loco*

T  
A 10 12 10 12 10 12  
B 17 17 17 15 17 12 14

Gtr. 2 *E5*

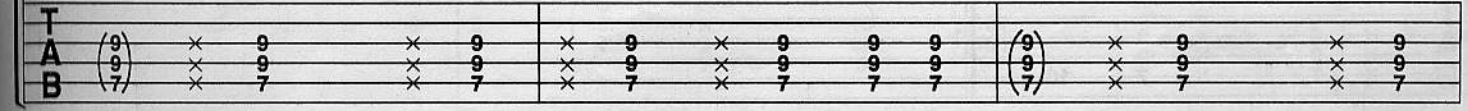
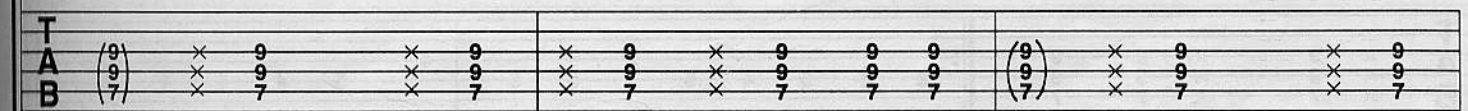
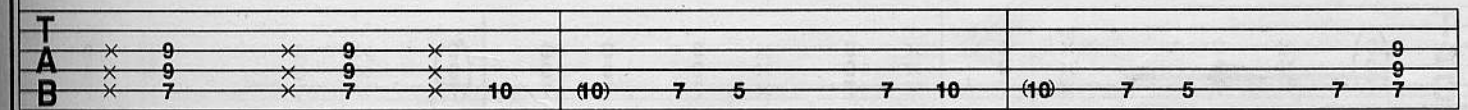
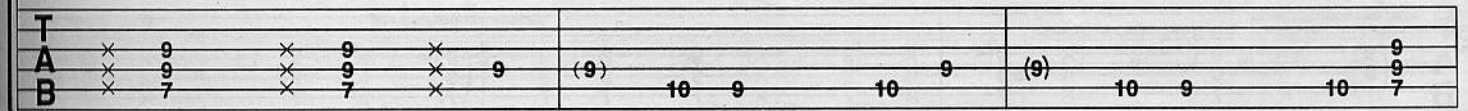
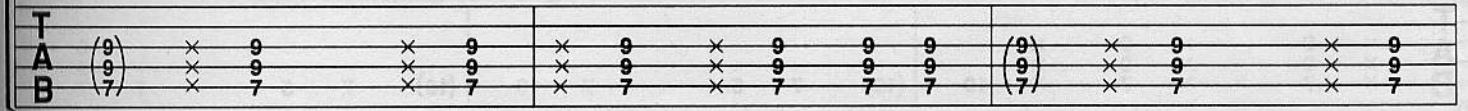
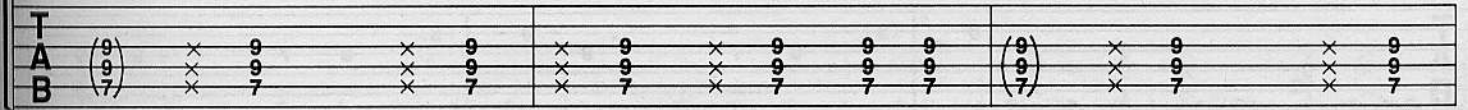
T  
A (14) (14) (14) 14 14 12 12 12 15  
B (14) (14) (14) 14 14 12 12 15

Gtr. 1

T  
A 9 9 9 9 9 9 9 9 9 9 9 9  
B 7 7 7 7 7 7 7 7 7 7 7 7

T  
A (15) 5 (5) 7 5 (5) 7 5 9 9 7  
B (15) 5 (5) 7 5 (5) 7 5 7 7 7

T  
A 9 9 9 9 9 9 9 9 9 9 9 9  
B 7 7 7 7 7 7 7 7 7 7 7 7







First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with three measures. The first measure contains the numbers 2 2 4 2 4 5 4 5. The second measure contains 4 5 4 5 4 2. The third measure contains 2 4 5 4 5 2 5 5.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with three measures. The first measure contains 4 5 4 5 4 2. The second measure contains 2 4 5 4 5 2 5 5. The third measure contains 4 5 4 5 4 2, followed by a double bar line and repeat dots.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with three measures. The first measure contains 2 4 5 4 5 2 5 5. The second measure contains 4 5 4 5 4 2. The third measure contains 2 4 5 4 5 2 5 5.

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with two measures. The first measure contains 4 5 4 5 4 2. The second measure contains 2 4 5 4 5 2 5 5.

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with three measures. The first measure contains 4 5 4 5 4 2. The second measure contains 9 9 7 9 9 10 10 8. The third measure contains (10) (10) (10) 7 8 10 9 7, followed by a double bar line and repeat dots.



Chorus:  
Both gtrs.  
E5

C5

Hal - low'd

D5

Gtr. 2

E5

Hal - low'd be thy name.

Gtr. 1

tr

trem. bar

tr

TAB

7 7 5

12 (15) 12 15 15

(5) 10fr. 9fr. 7fr. 10fr. 9fr. (6) 10fr.  
G F# E G F# D

E5

Hal,

1 1/2

1 1/2

tr

TAB

12 (15)

9 9 9 9 9 (9) 9 9 9 9  
9 9 9 9 9 (9) 9 9 9 9  
7 7 7 7 7 (7) 7 7 7 7

C5 D5

hal - low'd

trem. bar

T	5	x	5	x	5	(5)	5	5	5	5	7
A	5	x	5	x	5	5	5	5	5	5	5
B	3	x	3	x	3	3	3	3	3	3	5

Half time ♩ = 120

B5 E5 A5

be thy name.

trem. bar

pick sl.

T	(7)	9	12	11	12	9	12	11	12	9	12	11	12
A	(5)												
B													

D5 G5 C5

pick sl.

T	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12
A																
B																



A5 D5 rit. B5

pick sl. -----

Yeah, yeah, yeah

**TAB**

9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12
---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----	---	----	----	----

**Free time**

E5

yeah. Whoa!

trem. bar ----- 1/2

**TAB**

9	12	11	11	(11)	12	11	12	9	12	11	12	9	12	11	12
---	----	----	----	------	----	----	----	---	----	----	----	---	----	----	----

**Gtr. 2**

trem. bar fdbk.

**TAB**

9	9	7	0	(9)	(9)	(7)	(0)	(9)	(9)	(7)	(0)
---	---	---	---	-----	-----	-----	-----	-----	-----	-----	-----

First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with a long sustain. Below the staff is a guitar tablature (TAB) section with two staves labeled 'T' and 'B'. The TAB shows fret numbers: 9, 10, 9, 10, 9, 12, 9, 11, 12, 11, 12, 9, 11, 7, 9, 5, 7, 7, 9. Trills (tr) are indicated above the notes in the melodic line.

Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with a long sustain. Below the staff is a guitar tablature (TAB) section with two staves labeled 'T' and 'B'. The TAB shows fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 3, 5, 2, 3, 5, 7. Trills (tr) are indicated above the notes in the melodic line. The text 'pick sl.' and 'fdbk.' are written below the staff.

Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with a long sustain. Below the staff is a guitar tablature (TAB) section with two staves labeled 'T' and 'B'. The TAB shows fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 3, 5, 2, 3, 5, 7. Trills (tr) are indicated above the notes in the melodic line.

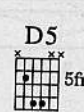
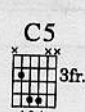
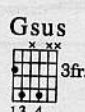
Fourth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with a long sustain. Below the staff is a guitar tablature (TAB) section with two staves labeled 'T' and 'B'. The TAB shows fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 3, 5, 2, 3, 5, 7. Trills (tr) are indicated above the notes in the melodic line.

Fifth system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with a long sustain. Below the staff is a guitar tablature (TAB) section with two staves labeled 'T' and 'B'. The TAB shows fret numbers: 0, (0), (0), (0), 12, 12, 12, 12, 12, 12, 12, 12, 10, 10, 10, 10, 10, 10, 10, 10. Trills (tr) are indicated above the notes in the melodic line. The text 'harm.', 'slack', 'trem. bar', and 'Gtr. 2' are written below the staff.



# IRON MAIDEN

Words and Music by  
STEVE HARRIS



Fast ♩ = 206

Gtr. 1

Intro:  
N.C.  
Riff A

*f*

w/Riff A (Gtr. 1)

Gtr. 2  
Riff A1

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 5 times

*f*

Verse 1:

Both Gtrs. Rhy. Fig. 1

Won't you come in - to my room,

I want to show you all my wares.

w/Rhy. Fig. 2 (Both gtrs., 3 times)

A5 G5 Gsus G

(I just) want to see your blood, I just want to stand and stare.

A5 G5 Gsus G

See the blood be - gin to flow, as it falls up - on the floor.

A5 G5 Gsus G

Ir - on Mai - den can't be fought. Ir - on Maid - en can't be sought.

w/Riffs A (Gtr. 1) & A1 (Gtr. 2)  
Both 4 times  
N.C.

Chorus:

Rhy. Fig. 2

C5 G5 D5

Gtr. 2

8

Oh well, wher - ev - er, wher - ev - er you are.

Gtr. 1

T								
A	5	5	5	5	5	5	7	7
B	3	3	3	3	3	3	5	5

w/Rhy. Fig. 2 (Gtr. 2, 3 times)

(end Rhy. Fig. 2)

A5 C5 G5

Ir - on Maid - en's gon - na get you

T	5	8	8	5	5	5	5	5
A	7	10	10	5	5	5	5	5
B	3	3	3	3	3	3	3	3



D5 A5 C5 G5


no mat - ter how far. See the blood\_\_ flow watch-ing it shed

T  
A 7 7 7 5 8 8  
B 5 5 5 7 10 10

D5 A5 C5 G5

(up) a- bove\_\_ my head. Ir- on Maid- en wants\_\_ you

T  
A 7 7 5 9 7 5 7 6 5 5 5 5  
B 5 5 5 7 6 5 3 3 3 5 5 5

w/Riffs A (Gtr. 1) & A1 (Gtr. 2)  Verses 2 & 3:  
Both 4 times w/Rhy. Fig. 1 (Both gtrs., 4 times)

D5 A5 N.C. 8 A5

for dead.\_\_ 2. 3. Won't you come in to\_\_

tr~~~~~

tr~~~~~

T  
A 7 7 7 5(7) 5  
B 5 5 7 5 5

G5 Gsus G A5

\_\_ my room\_\_ want to show you all\_\_ my wares.\_\_ (I just) want to

Substitute w/Fill 1 (Gtr. 2, Verse 2)

Substitute w/Fill 2 (Gtr. 2, Verse 3)

G5 Gsus G A5

see your blood, I just want to stand and stare. The blood be - gins

G5 Gsus G A5

to flow, as it falls up - on the floor. Ir - on Maid - en can't

Substitute w/Fill 1 (Gtr. 2, Verse 2)

G5 Gsus G To Coda

be fought. Ir - on Maid - en can't be sought.

Chorus:

w/Rhy. Fig. 2 (Gtr 2, 3 times)

C5 G5 D5

Oh well, wher - ev - er, wher - ev - er you are.

Gtr. 1

Gtr. 1

T	5	5	5	5	5	5	7	7	7
A	5	5	5	5	5	5	7	7	7
B	3	3	3	3	3	3	5	5	5

Fill 1 A5 G5

Gtr. 2

P.M. harm. trem. bar

T	3	3	3	3	5	(5)
A	7	7	7	7	5	(5)
B	5	5	5	5	5	3

Fill 2 A5 G5 8va

Gtr. 2

P.M. hold

T	3	15	15	15	15	(15)
A	7	7	7	7	7	(7)
B	5	5	5	5	5	3



A5 C5 G5 D5

Ir - on Maid-en's gon-na get you no mat - ter how

T 8 12 12 5 5 5 7 7 7  
A 10 14 14 5 5 5 7 7 7  
B 3 3 3 3 3 3 5 5 5

A5 C5 G5 D5

far. See the blood\_ flow watch-ing it shed a - bove\_ my

T 15 12 12 5 5 5 7 7 8  
A 17 14 14 5 5 5 7 7 5  
B 3 3 3 3 3 3 5 5 5

A5 C5 G5

head. (Audience) Ir - on Maid - en wants\_ you

T 8 10 10 10 12 12 12  
A 5 7 7 7 9 9 9  
B 3 3 3 3 3 3 3

## Free time

D5

N.C.

*for dead.*

Gtr. 1

*fdbk.*

T

A

B

7

7

5

7

7

5

(7)

(7)

(5)

Gtr. 2

*trem. bar**fdbk.*

T

A

B

7

7

5

(7)

(7)

(5)

0

2

3

(9)

5

2

3

0

2

3

Fast ♩ = 206

T

A

B

9

7

10

(10)

9

10

7

8

10

7

T

A

B

(3)

0

2

4

0

2

3

(3)

0

2

3

0

2

3



N.C.

semi-harm.

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

Bass & drums

Gtr. 2

D5

C5

Free time

Spoken: *Scream for me,*

*pick sl.*  
*Helsinki!*

T  
A  
B

*a tempo* (♩ = 206)  
w/Riff A (Gtr. 1, 2 times)

N.C.

3

12

D.S.  $\frac{8}{8}$  al Coda

First system of musical notation. The top staff shows a guitar riff starting with a double bar line, followed by a three-measure rest. The bottom staff shows the bass line with fret numbers 5, 5, 3 and 5, 5, 3.

♠ Chorus:  
Coda w/Rhy. Fig. 2 (Gtr. 2, 3 times)

Second system of musical notation. The top staff is the vocal line with lyrics: "Oh, well, — wher - ev - er, wher - ev - er you". The middle staff is the guitar accompaniment. The bottom staff shows the bass line with fret numbers 5, 5, 3 and 5, 5, 3. A measure rest of 15 is indicated at the end.

Third system of musical notation. The top staff is the vocal line with lyrics: "are, Ir - on Maid - en's gon - na get you,". The middle staff is the guitar accompaniment. The bottom staff shows the bass line with fret numbers 15, 15, 15, 15 and 5, 5, 3. A measure rest of 15 is indicated at the end.

Fourth system of musical notation. The top staff is the vocal line with lyrics: "no mat - ter how far. See the blood — flow,". The middle staff is the guitar accompaniment. The bottom staff shows the bass line with fret numbers 7, 7, 5 and 5, 5, 3. A measure rest of 0 is indicated at the end.



G5 D5

watch - ing it shed up a - bove my

8va

17 20 19 17

T A B

5 5 5 7 7 5

3 3 3 5 5 5

A5 C5

head. (Audience) Ir - on Maid - en loco

20 19 17 20 19 17 20 (20)

T A B

5 5 5 5 5 5

3 3 3 3 3 3

Free time

G5 D5 N.C.

wants you for dead, Hel - sin - ki... ad lib. spoken vocal until end.

Gtr. 1

\*ad lib. effects

pick slide

Gtr. 2

\*ad lib. effects

tr

tr

T A B

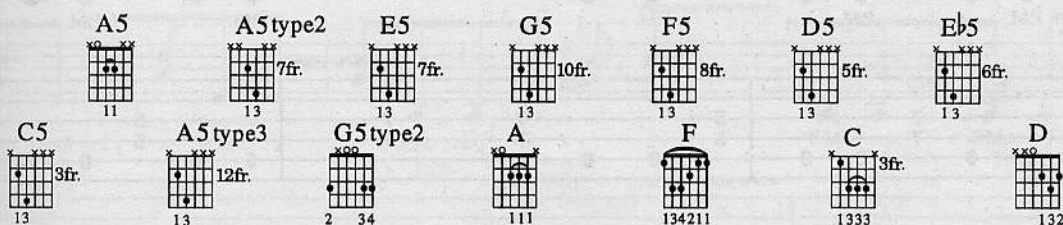
5 5 5 7 7 5

3 3 3 5 5 5

5 7 5 4 0 0 (4) 0

# 2 MINUTES TO MIDNIGHT

Words and Music by  
ADRIAN SMITH and BRUCE DICKINSON



Fast ♩ = 192

Intro:

Gtr. 1 Rhy. Fig. 1

N.C.

Gtr. 2

w/Rhy. Fig. 1 (Gtr. 1, 3 times)



## Both Gtrs. Rhy. Fig. 2

A7(♯) D5/A A7(♯) D5/A A7(♯) D5/A

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

T  
A  
B 0 0 5 0 0 7 0 0 5 0 0 7 7 0 0 5 0 0 7 0 0

A7(♯) A5 w/Rhy. Fig. 2 (Both gtrs.) N.C. 4 Verse: w/Rhy. Fig. 2 (Both gtrs, 2 times) A7(♯) D5/A

(end Rhy. Fig. 2) 4

1. Kill for gain, —  
2. 3. See additional lyrics

P.M. - - - 1/4

T  
A  
B 5 5 0 0 2 2 3 0

A7(♯) D5/A A7(♯) D5/A A7(♯) A5

shoot to maim, — we don't don't need no rea - son. The

A7(♯) D5/A A7(♯) D5/A A7(♯) D5/A

gol - den goose is on the loose, — nev - er out of

A7(♯) A5 A7(♯) D5/A A7(♯) D5/A

sea - son. — Black-ened pride — burns in - side —

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

T  
A  
B 0 0 5 0 0 7 0 0 5 0 0 7 7 0 0 5 0 0 7 0 0

A7(♯) D5/A A7(♯) A5 A7(♯) D5/A

this shell of blood-y trea-son. Here's my gun for a

P.M. - - ♯ P.M. - - ♯ P.M. - - ♯ P.M. - - ♯ P.M. - - ♯ P.M. - - ♯ P.M. - - ♯

T  
A  
B

0 0 5 0 0 7 0 0 5 5 5 5 0 0 5 0 0 7 0 0

A7(7) D5/A A7(7) D5/A w/Rhy. Fill 1 (Gtr. 2) A7(7) A5  
 bar - rel of fun, — for the love of liv - ing death. The  
 Gtr. 1  
 P.M. — 4 P.M. — 4 P.M. — 4 P.M. — 4  
 T  
 A 5 7 7 0 0 5 0 0 7 0 0 5 0 0 2 2  
 B 5 7 7 0 0 5 0 0 7 0 0 5 0 0 2 2

## Half time

*Pre-Chorus:*

Pre-Chorus:
 F/A
G/A
Gsus/A

kil - ler's breed \_\_\_\_\_ or \_\_\_\_\_ the dem - on seed, \_\_\_\_\_ the

hold - - - - - P.M. P.M. - - - - -

T 5 7 7 7 9 10 10 0 3 3 3 3  
 A 5 7 7 7 9 10 10 0 4 4 5 5  
 B 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]



A5 F/A G/A Gsus/A

war a - gain, blood is free - dom's stain, don't you

hold - - - P.M. P.M. - - -

T A B

5 7 7 7 9 10 10 0 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

F Fsus F Esus E A5

pray for my soul an - y - more. Two min -

P.M. - - P.M.

Original feel ♩ = 192  
Chorus:

T A B

2 3 3 3 3 3 2 2 1 2 2 2

3 3 3 3 3 3 3 2 2 2 2 2

G5 Dm

utes (Audience:) to mid night The hands

T A B

(2) 2 2 0 1 (1) 3 (3) 6

(2) 3 3 3 3 3 3 3 3 3 3 3 3

F5 G5

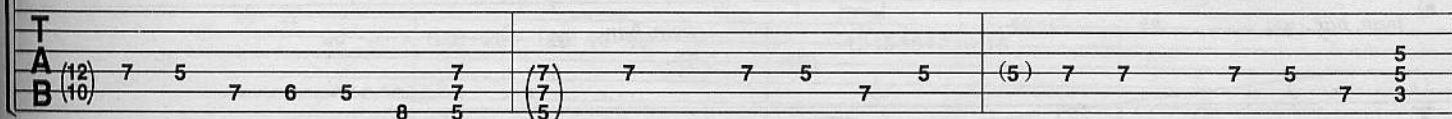
that threat - en doom yeah

T A B

(6) 7 6 (6) 7 10 (10) 10 10 10 12

(7) 7 7 8 8 8 8 8 8

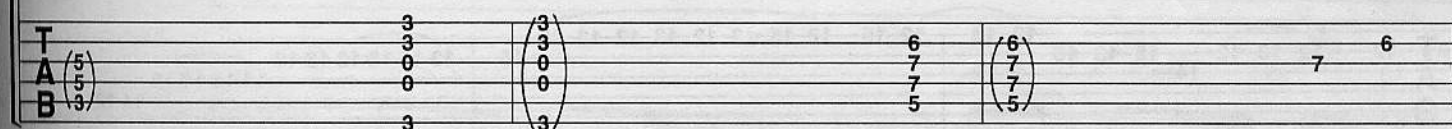
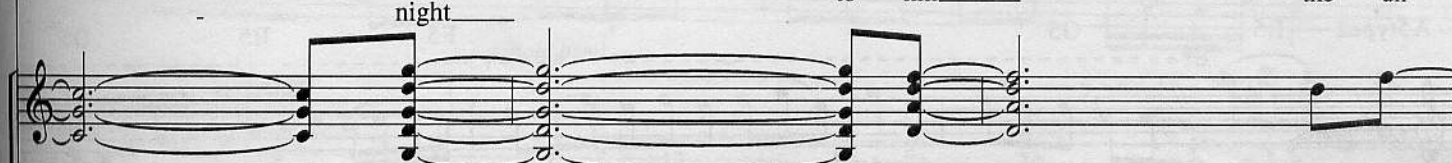
A5



G5

Dm

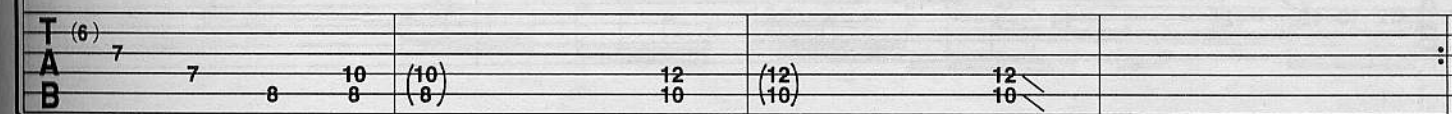
To Coda



1.

F5

G5

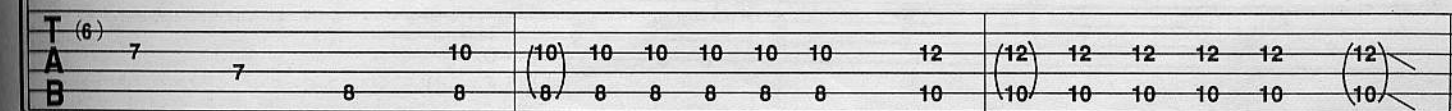
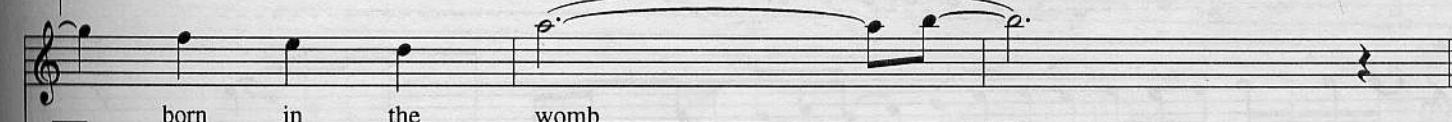
w/Rhy. Fig. 2 (Both gtrs, 2 times)  
N.C. 8

2.

F5

G5

w/Fill 1 (Pick up to solo, Gtr. 1)





(end Rhy. Fig

w/Rhy. Fig. 3 (*Gtr. 1, 2 times*)

8va A5type2 E5 G5

1 rake --- 3

T  
A  
B

(12) 10 12 (12) 14 12 12 12 15 12 15 12 (12) 15 13 15 13 13 12 15

F5 E5 D5

8va

rake

trem. bar

TAB

12 13 12 13 12 15 13 15 13 15 13 12 14 12 14 12 12 14 12 14 12 12 15 17 20

A5type2 E5 G5 F5 Eb5 D5

8va

trem. bar

3 3 3

(20) 19 17 20 (20) 20 (20) 18 17 19 (19) 13 15 13 12 13 15 12 15 15 (15)

Half time

Gtr. 2

E5 G/E\* C5/E\* A/E\*

semi-harm. hold bend

3 3

9 5 3 5 5 7 4 7 7 7 7 7 7 7 4 2 5 4

Gtr. 1

loco

\*Denotes Bass part

9 5 5 7 4 5 7 5 4 5 4 8 5 8 5 8 5 4 7 4 5 13

E5 G/E C5 G/E\* A5/E\*

8va

1 1/2

4 4 5 7 9 5 4 5 7 5 4 5 4 8 5 8 5 8 5 4 7 4 5 13

9 5 5 7 4 5 7 5 4 5 4 8 5 8 5 8 5 4 7 4 5 13



E5

G/E\*

C5/E\*

A/E\*

8va

semi-harm.

TAB

TAB

E5

G/E\*

C5

G/E\*

A5/E\*

TAB

TAB

C5/E\*

D/E\*

E5  
loco

D5

E5

TAB

TAB

G5 D5 E5 D5 C5/E\* D5/E\*

pick sl.

T  
A  
B

(9) 12 7 9 7 5 7 7 7  
 (7) 10 5 7 5 3 5 5 5

15

E5 D5 E5 G5 D5 E5 C5/E\* D5/E\*

12 12 15 14 14 12

P.M. hold P.M. hold

T  
A  
B

0 9 7 9 12 12 7 9 5 5  
 0 7 5 7 10 10 5 7 3 5

C5/E\* D5/E\*

12 12 15 14 (14) 12

P.M. hold P.M. hold P.M. hold

T  
A  
B

7 7 9 9 12 12 10 12 10 12 11 5 5 7  
 7 7 9 9 12 12 10 12 10 12 11 3 3 5 5 5



P.M. -----

C5

D5

**Gtr. 1**

*pick sl.*

[illegible]

*D.S. § al Coda*  
w/Rhy. Fig. 2 (Both gtrs, 2 times)

N.C.

N.C.

The image shows a musical score for the song 'The Rose Tree'. At the top, there are three musical symbols: a quarter note, a half note, and a whole note. Below these is a treble clef staff. The melody consists of eighth notes with beamed pairs, followed by a quarter note, and then a long rest for 8 measures. Below the staff are three staves labeled T, A, and B. Staff T has a sequence of notes: 12, 10, 13, 10, 12, 10, 13, 10, 12, 10, 13, 10, 12, 10, 13, 10. Staff A has a sequence of notes: 12, 10, 13, 10, 12. Staff B has a sequence of notes: 12.

8

T 12 10 13 10 12 10 13 10 12 10 13 10 12 10 13 10

A 12 10 13 10 12

B 12

♩  
Coda

F5 G5

born in the womb. Oh.

trem. bar trem. bar

T	(6)					
A	7	7	10	(10)	12	(12)
B		8	10	(10)	12	(12)
			8	(8)	10	(10)

Outro:

G5 A5type3 F5 G5

Gtr. 2

Mid - night,

Gtr. 1

Rhy. Fig. 3

trem. bar trem. bar trem. bar

T	12	13	13	(13)	(13)	(13)	(13)	10	12	(12)	(12)	(12)	(12)	12
A	12	14	14	(14)	(14)	(14)	(14)	10	12	(12)	(12)	(12)	(12)	12
B	10	12	12	(12)	(12)	(12)	(12)	8	10	(10)	(10)	(10)	(10)	10

C5 D5 C5 A5

open A 3fr. C open A

Mid - night is all night.

end Rhy. Fig. 3

trem. bar

T	5	6	(6)	(6)	5	5	(5)
B	3	5	(5)	(5)	3	5	(5)



w/Rhy. Fig. 3 (Gtr. 1)

G5 A5type3

F5

G5

Mid - night, \_\_\_\_\_

Gtr. 2

hold- - - - - hold- - - - -

T	12	14	(14)	15	14	14	10	12	(12)	13	12	12
A	12	14	(14)				10	12	(12)			
B	10	12	(14)			14	10	12	(12)			12

C D C5 A5

mid - night \_\_\_\_\_ is all \_\_\_\_\_ day, \_\_\_\_\_ oh.

T	5	7	(7)	(7)	5	2	(2)	0	3	0	3	0
A	5	7	(7)	(7)	5	2	(2)					
B	3	5	(5)	(5)	3	0	(0)					

Gtr. 1

G5type2

A

F

G5type2

T																
A	5	x	7	x	7	x	7	x	7	5	7	5	x	7	x	7
B	5	x	7	x	7	x	7	x	7	5	7	5	x	7	x	7

C D C A5

T																
A	5	x	7	x	7	x	7	x	7	5	7	5	x	7	x	7
B	5	x	7	x	7	x	7	x	7	5	7	5	x	7	x	7

A G5type2 A F G5type2

T  
A  
B

x 7 x 7 5 7 5 x 7 x 7 x 7 x 7 5 7 5 x 7 x 7

C D C5 A5

Mid - night, all night...

T  
A  
B

x 7 x 7 5 7 5 x 7 x 7 x 7 x 7 5 7 5 2 2 0

*Verse 2:*

The blind men shout, "let the creatures out,  
We'll show the un-believers.  
The napalm screams of human flames,  
Of a prime-time Belsen feast, yeah!  
As the reasons for the carnage  
Cut their meat and lick the gravy,  
We oil the jaws of the war machine  
And feed them with our babies

*(To Pre-Chorus:)*

*Verse 3:*

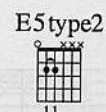
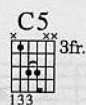
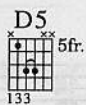
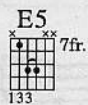
The bodybags and little rags of children torn in two.  
And the jellied brains of those who remain  
To put the finger right on you.  
As the madmen play on words and make us all  
Dance to their song to the tune of starving millions  
To make a better kind of gun.

*(To Pre-Chorus:)*



# THE TROOPER

Words and Music by  
STEVE HARRIS



Moderately fast ♩ = 152

Intro:

N.C.

The troop - er!

Gtrs. 1&2

*f*

TAB

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7 (7) 7 7 5 7 5 5 5 3 5

Gtr. 2

TAB

3 3 3 2 3 5 5 7 (7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7

Gtr. 1

TAB

3 3 3 2 3 5 5 7 (7) 5 5 4 7 4 4 4 2 5 2 2 2 0 3 5 5 7

\*Em Riff A

First system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff is a tablature for guitar with strings T, A, and B. The B string has fret numbers: (7) 7 7 5 7 5 5 5 3 5, 3 3 3 2 3 5 5 7, (7) 9 7 9 7 10 7 9 7 10.

Riff A'

Second system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets and trills (tr). Below the staff is a tablature for guitar with strings T, A, and B. The B string has fret numbers: (7) 5 5 4 7 4 4 4 2 5, 2 2 2 0 3 5 5 7, (7) 8 7 (8) 7 8 7 (8).

\*Chords implied by bass gtr.

C

Third system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff is a tablature for guitar with strings T, A, and B. The B string has fret numbers: 9 10 10 9 10 9 10, (10) 9 7 9 7 10 7 9 7 9 10, 9 10 10 9 10 9 10.

Fourth system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including trills (tr). Below the staff is a tablature for guitar with strings T, A, and B. The B string has fret numbers: 8 9 9 7 8 7 9, (9) 8 7 (8) 7 8 7 (8), 8 9 9 7 8 7 9.

Em

Fifth system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including triplets. Below the staff is a tablature for guitar with strings T, A, and B. The B string has fret numbers: (10) 9 7 9 7 10 7 9 7 9 10, 9 10 10 9 10 9 10, (10) 9 7 9 7 10 7 9 7 10.

Sixth system of music notation. Treble clef staff with a key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including trills (tr). Below the staff is a tablature for guitar with strings T, A, and B. The B string has fret numbers: (9) 8 7 (8) 7 8 7 (8), 8 9 9 7 8 7 9, (9) 8 7 (8) 7 8 7 (8).



First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a corresponding guitar tablature (TAB) below it. The TAB shows fret numbers 9, 10, 10, 9, 10, 9, 10, (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 9, 10, 10, 9, 10, 9, 10.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and a corresponding guitar tablature (TAB) below it. The TAB shows fret numbers 8, 9, 9, 7, 8, 7, 9, (9), 8, 7, (8), 7, 8, 7, (8), 8, 9, 9, 7, 8, 7, 9.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a corresponding guitar tablature (TAB) below it. The TAB shows fret numbers (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 9, 10, 10, 9, 10, 9, 10, (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and a corresponding guitar tablature (TAB) below it. The TAB shows fret numbers (9), 8, 7, (8), 7, 8, 7, (8), 8, 9, 9, 7, 8, 7, 9, (9), 8, 7, (8), 7, 8, 7, (8).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a corresponding guitar tablature (TAB) below it. The TAB shows fret numbers 9, 10, 10, 9, 10, 9, 10, (10), 9, 7, 9, 7, 10, 7, 9, 7, 9, 7, 10, 9, 10, 10, 5, 5, 5, 7. The system is labeled "Em" and "(end Riff A) E5".

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with trills (tr) and a corresponding guitar tablature (TAB) below it. The TAB shows fret numbers 8, 9, 9, 7, 8, 7, 9, (9), 8, 7, (8), 7, 8, 7, (8), 8, 9, 9, 5, 5, 5, 7. The system is labeled "(end Riff A1)".

*Verse 1:*

You'll take my life, but I'll take yours too. You'll fire your mus-ket, but I'll

Gtrs. 1&2

T  
A  
B

(9)  
(9)  
(7)

5 5 5 9  
5 7 (9)  
(7)

**Gtrs. 1&2**

run you through.\_\_\_\_\_ So when you're wait-ing for the next at - tack,\_\_\_\_\_

C5

E5

you'd bet - ter stand, there's\_\_ no turn - ing back... The bu - gle sounds and the charge...

[illegible]

C5



E5

The smell of ar - id smoke and hors - e's breath, as I plunge on in - to

**T**

**A** (5) 5 5 5 5 9 (9) 9 9 9 9 9 9 9 9 9 9

**B** (3) 3 3 3 3 3 3 3 3 3 3 5 5 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7

D5 Chorus:

E5

cer - tain death. Oh.

**T**

**A** 9 9 9 9 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9

**B** 7 7 7 7 5 (5) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7

D5

Sing it for me, Hel - sin - ki! Oh.

**T**

**A** (9) 9 9 9 9 9 9 9 9 9 9 9 7 (7) 7 7 7 7 7 7 7 7 7 7

**B** (7) 7 7 7 7 7 7 7 7 7 7 7 7 (5) 5 5 5 5 5 5 5 5 5 5

E5

\*Em

Al - right.

**T**

**A** 7 7 7 7 7 7 7 7 7 9 (9) 9 9 9 9 9 9 9 9 9 9 9 9

**B** 5 5 5 5 5 5 5 5 5 7 (7) 7 7 7 7 7 7 7 7 7 7 7 7 5 5 7







To Coda  $\Phi$ 

E5

Yes.

TAB

7	7	7	7	7	7	7	7	7	9	(9)	9	9	9	9	9	9	9	9	9	9	9	9	9	5	5	7
7	7	7	7	7	7	7	7	7	9	(9)	9	9	9	9	9	9	9	9	9	9	9	9	9	5	5	7
5	5	5	5	5	5	5	5	5	7	(7)	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	7

## Guitar Solo I:

E5 D5 B5 C5 D5 E5

Gr. 1

Gr. 2

TAB

15	15	(15)	12	15	(15)	15	(15)	14	12	15	13	15
15	15	(15)	12	15	(15)	15	(15)	14	12	15	13	15

D5 B5 C5

TAB

15	15	15	12	15	12	15	12	12	12	12	14	12	14	14	12	14
15	15	15	12	15	12	15	12	12	12	12	14	12	14	14	12	14

D5 E5 D5

TAB

(14)	(14)	12	14	12	(12)	17	(17)	15	19	17	15	17	15	19	17	17
(14)	(14)	12	14	12	(12)	17	(17)	15	19	17	15	17	15	19	17	17



B5 C5

T  
A  
B

D5 E5 D5

T  
A  
B

B5 C5

*loco*

T  
A  
B

## Guitar Solo II:

D5 A5 G5 E5type2

Gtr. 2

Gtr. 1

T  
A  
B

F5 G5 A5

tr

3

tr

rake----

T 8 6 8 6 5 6 5 5 7 5 7 5 5 7 5

A

B 5 (7) (5) 14 13 12

G5 E5type2

3

rake--

3

rake----

3

rake----

3

rake--

T 15 12 15 12 15 15 13 12 15 12 15

A 14 13 14 13 14 13 14 13

B

F5 G5 A5

tr

tr

tr

tr

T 13 12 10 (12) 10 8 8 (10) 8 5 5 (8) 0 20 20 17

A

B

G5 E5type2

T 20 17 20 17 19 17 20 17 20 17 20 17 20 17 19 17 20 17 20 17 20 17

A

B



F5

G5

A5

8va

T  
A  
B

G5

E5type2

(8va)

T  
A  
B

D.S.  $\text{al Coda}$ ⑤  
7fr.  
E

F5

G5

(8va)

loco

T  
A  
B

⊕

Coda

Gtrs. 1&2  
N.C.

T  
A  
B

Gtr. 2

Gtr. 2

T  
A  
B 3 3 3 2 3 5 5 7 (7) 7 7 5 5 5 5 3 5 3 3 3 2 3 5 5 7

Gtr. 1

T  
A  
B 3 3 3 2 3 5 5 7 (7) 5 5 4 7 4 4 4 2 5 2 2 2 0 3 5 5 5 7

B5

T  
A  
B (7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 9 (9) 9 7

T  
A  
B (7) 5 5 4 7 4 4 4 2 5 2 2 2 0 3 5 5 5 9 (9) 9 7

*Verse 3:*

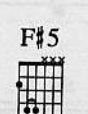
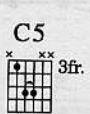
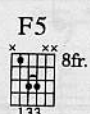
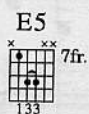
We get so close, near enough to fight  
 When a Russian gets me in his sights.  
 He pulls the trigger and I feel the blow.  
 A burst of rounds takes the horse below.  
 And as I lay there gazing at the sky,  
 My body's numb and my throat is dry.  
 As I lay forgotten and alone,  
 Without a tear, I draw my parting groan.  
 Oh.

*(To Coda)*



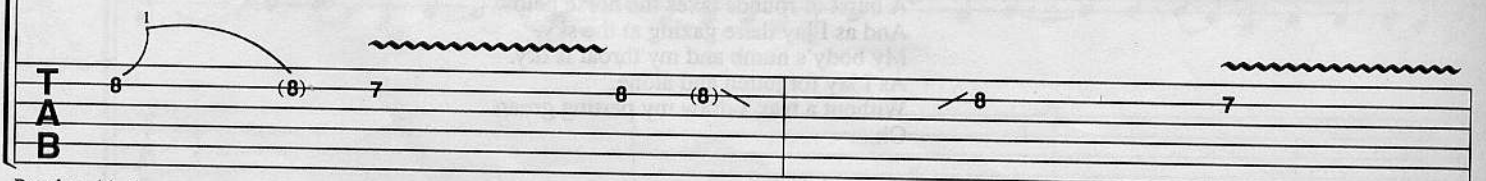
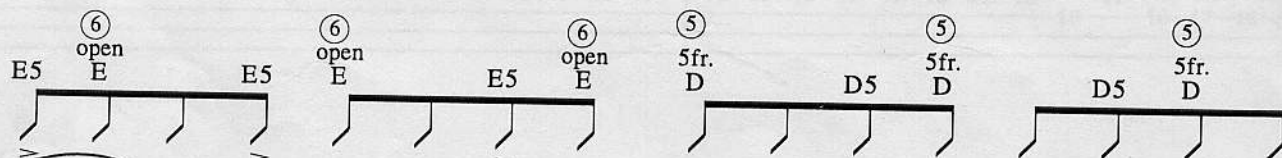
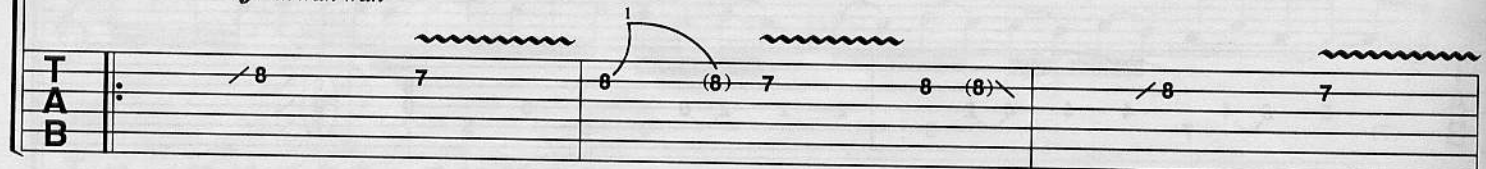
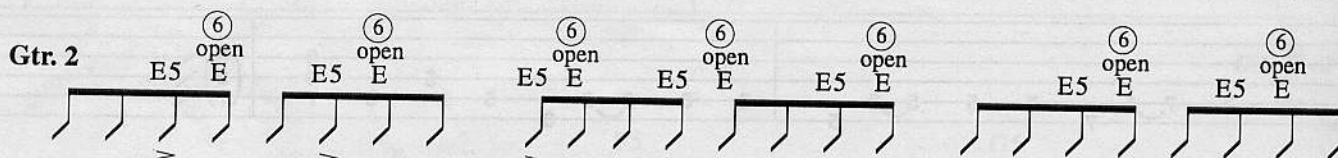
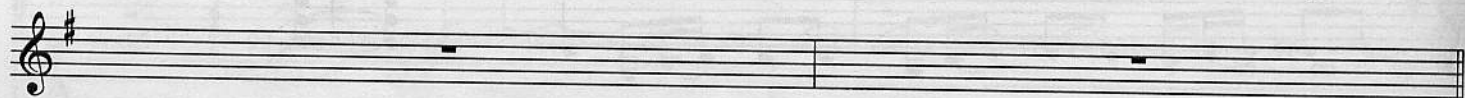
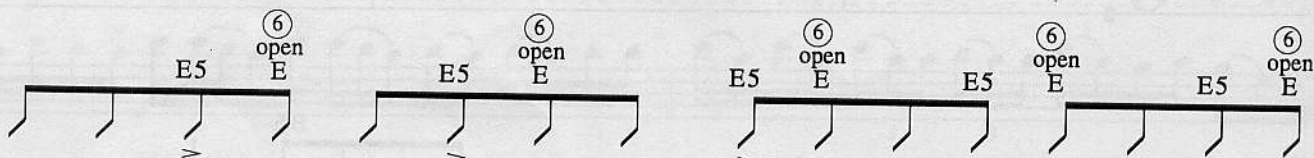
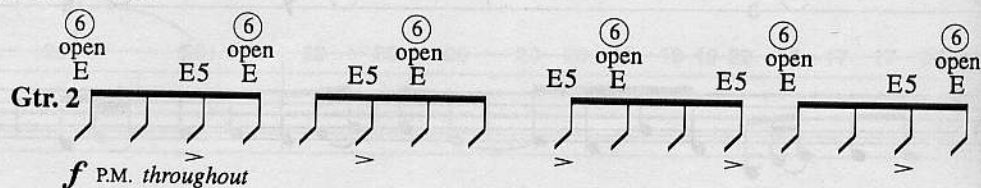
# PROWLER

Words and Music by  
STEVE HARRIS



Moderately fast tempo I: ♩ = 168

Intro:



Prowler - 14 - 1  
P1050GTX

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⑤ 5fr. D5 D D5 ⑤ 5fr. D D5 ⑥ open E E5 ⑥ open E E5 ⑥ open E E5 ⑥ open E E5 ⑥ open E E5

The first system of music features a guitar part with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, fretting instructions are provided for various notes: D5 (5th fret), D (open), D5 (5th fret), D (open), D5 (5th fret), E (open), E5 (5th fret), E (open), E5 (5th fret), E (open), E5 (5th fret), E (open), E5 (5th fret), E (open), and E5 (5th fret). The tablature below the staff shows the corresponding fret numbers: 8, (8), 7, 8, 7, 7, (9), 7, (9). The system concludes with a double bar line and repeat dots.

Verse:

⑥ open E E5 ⑥ open E E5

Walk - ing through the ci - ty look - ing

The Verse section begins with a guitar part in the same key signature. The melody is written on a single staff. Above the staff, fretting instructions are provided for various notes: E (open), E5 (5th fret), and E (open). The lyrics "Walk - ing through the ci - ty look - ing" are written below the staff. The tablature below the staff shows the corresponding fret numbers: 8, 7, 8, (8), 7, 8, (8), 8, 7. The system concludes with a double bar line and repeat dots.

⑤ 5fr. D D5

oh so pret - ty, I've just got to find my

The second system of music continues the guitar part. The melody is written on a single staff. Above the staff, fretting instructions are provided for various notes: D (5th fret), D5 (5th fret), and D (5th fret). The lyrics "oh so pret - ty, I've just got to find my" are written below the staff. The tablature below the staff shows the corresponding fret numbers: 8, (8), 7, 8, (8), 8, 7, 8, (8), 7, 8, 7. The system concludes with a double bar line and repeat dots.



⑥ open E E5 N.C. ⑥ open E E5 Gtr. 2

way. \_\_\_\_\_ See the

Gtr. 1 Gtr. 1

tr tr

Gtr. 2

TAB

7 (9)	9 7 9 7	8 7
7 5 7 5	9 7 5 7 5 3	

⑥ open E E5

la - dies flash - ing all their legs and lash - es, \_\_\_\_\_

TAB

8 (8) 7 8 (8) 8 7 8 (8) 7 8
-----------------------------

⑤ 5fr. D D5 ⑥ open E E5 G5 A5 G5

I've just got to find a way. \_\_\_\_\_

tr tr

TAB

(8) 8 7 8 (8) 7 8 7 7 (9)	5 7 5 3 5 3
---------------------------	-------------

Pre-Chorus:

⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5

Well you see me crawl - ing through the bush - es

hold - - - - -

T	10	10	10	10	10	10	10	10	10	10	10	(10)	10	10	10
A	10	10	10	10	10	10	10	10	10	10	10	(10)	10	10	10
B	8	8	8	8	8	8	8	8	10	10	10	(10)	10	10	10

⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑥ open E E5 ⑥ open E G5 A5 G5

with it o - pen wide. What you

(hold) - - - - -

T	10	10	9	9	0	2	5
A	(10)	10	9	9	0	2	5
B	8	8	7	7	0	0	3

⑥ open E E5 ⑥ open E

Gtr. 2 ⑤ 8fr. F F5 ⑤ 8fr. F F5 ⑤ 8fr. F F5

see - ing, girl? Can you,

Gtrs. 1 & 2 Gtr. 1

hold - - - - -

T	9	9	9	15	14	(14)	12	15	14	12	10	10	10	10	10	10	10	10
A	9	9	9	15	14	(14)	12	15	14	12	10	10	10	10	10	10	10	10
B	0	7	7	7	0	15	14	(14)	12	15	8	8	8	8	8	8	8	8



⑥ open E E5 ⑥ open E G5 A5 G5 ⑥ open E E5 ⑥ open E

eyes? \_\_\_\_\_ It's the real \_\_\_\_\_ thing, girl. \_\_\_\_\_

Gtrs. 1 & 2

hold - - -

TAB

9	9	0	15	14	12	15	12
9	9	0	5	2	5	9	9
7	7	0	5	2	5	9	9
0	7	7	3	0	3	7	7

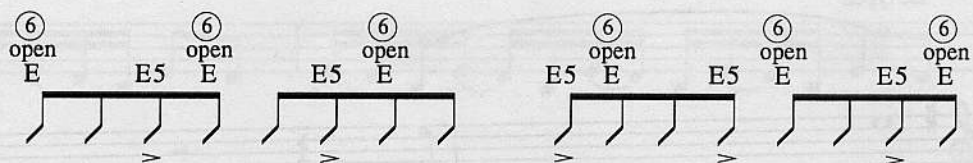
*Chorus:*

**Gtr. 2<sub>C5</sub>**

 ${}^2\text{C5}$ 

D5

Prowler - 14 - 5  
P1050GTX



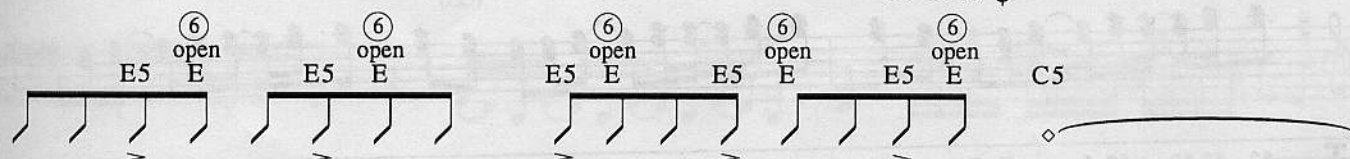
reel - ing a - round.

T 9 7 9 (9) 8 7 8 (8) 7 8

A

B

To Coda ♪



Got me

T (8) 8 7 8 (8) 7 8 (8) 8 7

A

B

D5

talk - ing but feel like walk - ing a -

T 9 7 9 (9) 8 7 9 7 7 (9)

A

B



E5type2

round. *tr* Yeah. *tr*

T 7 (9) 7 (9) 7 9

A 7 (9) 7 (9) 7 9

B 7 (9) 7 (9) 7 9

Interlude:  
Tempo II: ♩ = 120Gtr. 2  
N.C.

Gtr. 1

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

E5type2

F#5

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

A5

E5type2

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

F#5

A5

E5type2

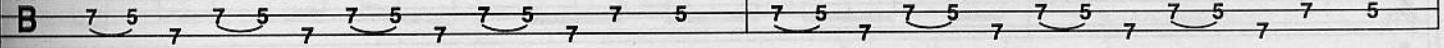
T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

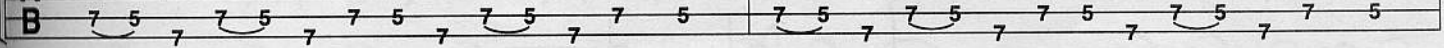
B 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

trem. pick

Gtr. 1 N.C. (E5)

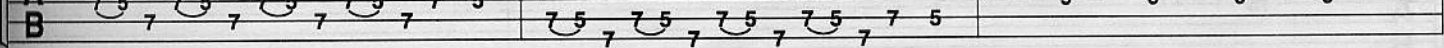
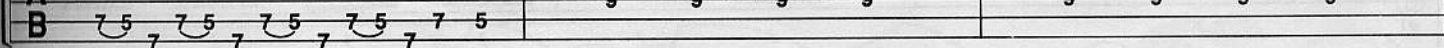
T  
A  
B

Gtr. 2

T  
A  
B

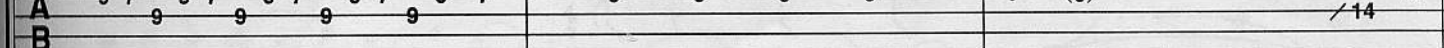
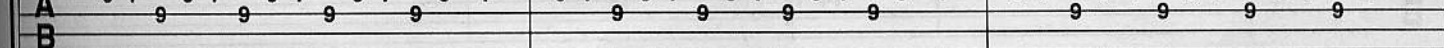
(A5)

(E5)

T  
A  
BT  
A  
B

(A5)

(E5)

T  
A  
BT  
A  
B



Guitar Solo:  
Double time ♩ = 240  
E5

Gtr. 2

D5

Gtr. 1

First system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a wavy line indicating a tremolo. The fretboard diagram below shows the corresponding fret numbers for the Treble (T), Amp (A), and Bass (B) staves.

T: 14 14 (14) 12 15 12 15 12 14 12 15 12 15 12 13 15 13 12 13 12 14 12 12

A: 14 14 (14) 12 15 12 15 12 14 12 15 12 15 12 13 15 13 12 13 12 14 12 12

B: 14 14 (14) 12 15 12 15 12 14 12 15 12 15 12 13 15 13 12 13 12 14 12 12

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a wavy line indicating a tremolo. The fretboard diagram below shows the corresponding fret numbers for the Treble (T), Amp (A), and Bass (B) staves.

T: 13 12 15 12 15 15 15 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 14 12 15

A: 13 12 15 12 15 15 15 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 14 12 15

B: 13 12 15 12 15 15 15 15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 14 12 15

Third system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a wavy line indicating a tremolo. The fretboard diagram below shows the corresponding fret numbers for the Treble (T), Amp (A), and Bass (B) staves.

T: 12 15 15 15 15 17 15 17 15 14 15 14 12 15 14 15 13 15 12 12 13 12

A: 12 15 15 15 15 17 15 17 15 14 15 14 12 15 14 15 13 15 12 12 13 12

B: 12 15 15 15 15 17 15 17 15 14 15 14 12 15 14 15 13 15 12 12 13 12

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and a wavy line indicating a tremolo. The fretboard diagram below shows the corresponding fret numbers for the Treble (T), Amp (A), and Bass (B) staves.

T: 15 13 15 13 12 13 12 14 12 11 12 11 11 12 11 12 14 12 12 14 12 15 12 12 15 12 13 15 13

A: 15 13 15 13 12 13 12 14 12 11 12 11 11 12 11 12 14 12 12 14 12 15 12 12 15 12 13 15 13

B: 15 13 15 13 12 13 12 14 12 11 12 11 11 12 11 12 14 12 12 14 12 15 12 12 15 12 13 15 13

C5 B5

3 3 3

TAB

12 13 12 14 12 12 11 12 12 13 12 13 13 15 12 15 15 15 (15) 17 19

C5 D5 E5

3 3 3 3 3 3 3 3 3 3 3 3

TAB

15 12 12 12 15 12 12 15 12 12 15 12 14 12 14 12 15 12 15 12 12 14 12 12 12 15 12 15 12 14 12 12 14 12

D5 C5

3 3 3

TAB

14 (14) (14) (14) (14) 12 19 (19) (19) (19) 18 17 15 16 17 15 17 19 17

B5 C5 D5

3 3 3 3 3 3 3

grad. release w/fdbk.

TAB

15 17 15 17 15 17 15 15 12 15 13 15 13 15 13 12 13 12 14 14 (14) (14)



## Chorus:

E5

D5

Got me feel - ing my - self and

TAB

12 8 7 9 7 9 (9) 8 7

C5

reel - ing a - got me - talk - ing but

TAB

9 7 9 (9) 8 7 9 7 9 (9)

B5 C5 D5 E5

God meets with me and got me

TAB

8 7 9 7 7 (9) 16 14

D5

feel - ing my, got me reel - ing a -

T  
A  
B

12 11 12 (12) 16 14 12 11 12 (12)

Tempo I ♩ = 168

C5

D5

round.

T  
A  
B

8 7 9 7 7 (9) 8 7

⑥  
open  
E

E5

T  
A  
B

9 7 7 (9) 8 7 8 (8) 7 8



⑥  
open  
E E5 C5

T  
A  
B

D5

*D.S. al Coda*

grad. dive  
trem. bar

T  
A  
B

Ø  
Coda C5  
Gtr. 2

D5

Gtr. 1

Got me talk - ing but feel like

T  
A  
B

**Freely**  
E5type2

*rit.*

walk - ing a - round.

④  
open 2fr.  
D E

E5

⑤  
2fr.  
B

w/fdbk.

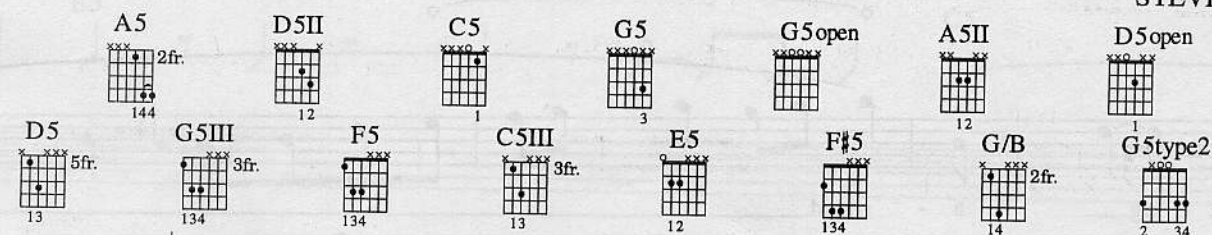
trem. bar trem. bar trem. bar

\*While trilling note, randomly depress and release trem. bar.



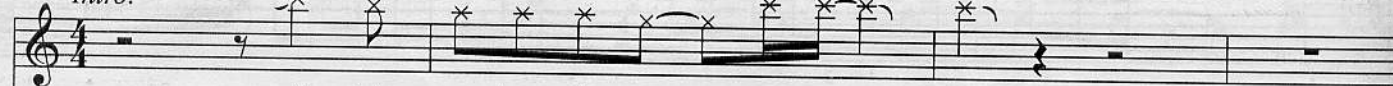
# RUN TO THE HILLS

Words and Music by  
STEVE HARRIS



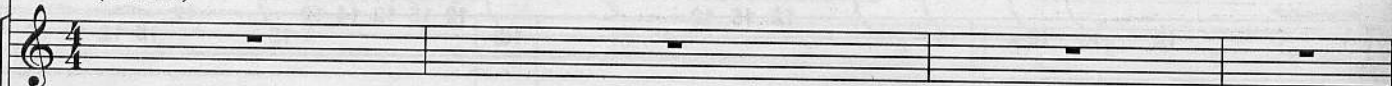
Moderately ♩ = 136

Intro:



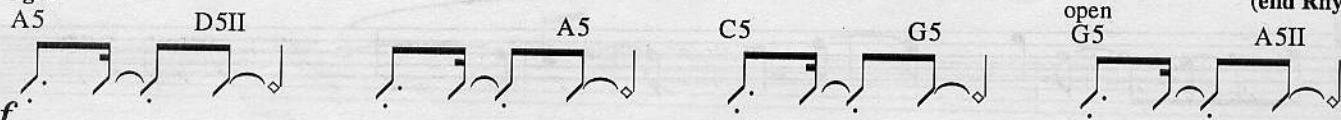
Al - right, you know this one. Come on, hey!

(Drums)



T  
A  
B

Gtr. 2  
Rhy. Fig. 1



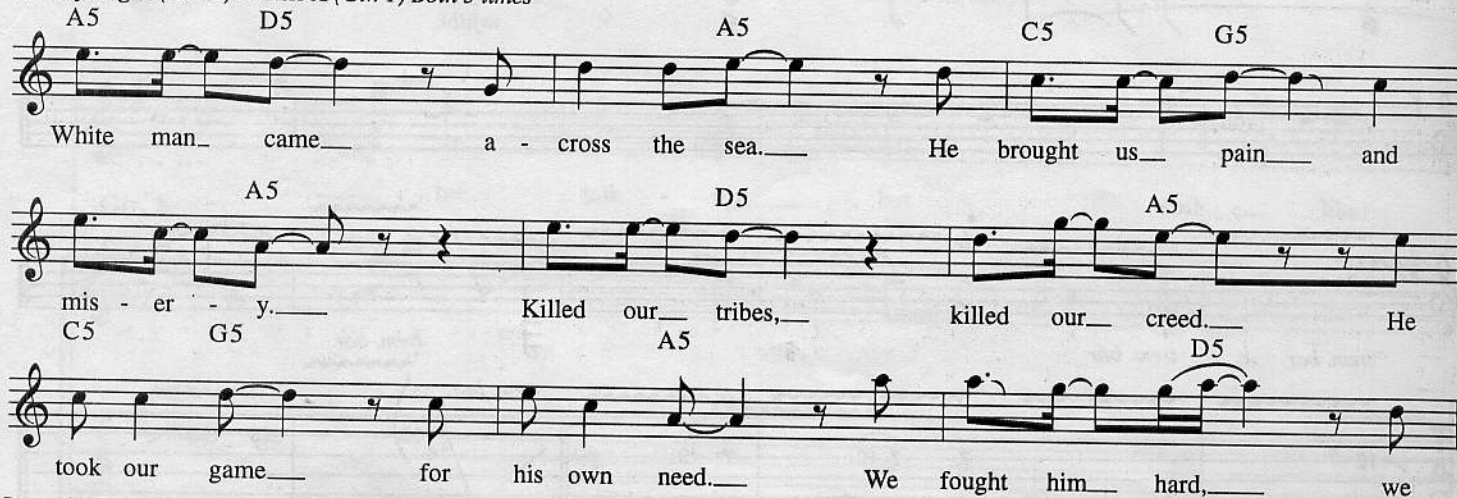
(end Rhy. Fig.1)

Gtr. 1  
Riff A



(end Riff A)

w/Rhy. Fig. 1 (Gtr. 2) & Riff A (Gtr. 1) Both 3 times



Run to the Hills - 14 - 1  
P1050GTX

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fought him well. Out on the plains... you sing it! But  
(Audience:) ... we gave him hell.

Gtr. 2 A5 D5II A5 C5 G5

man - y came to much for the Cree. Will we ev - er

Gtr. 1

T A B

Faster ♩ = 168

open G5 open D5 D5

be set free? Ho!

hold trem. bar

T A B

Verse:

D5

1. Rid - ing through dust clouds and bar - ren wastes, gal - lop - ing hard on the plains.  
2. See additional lyrics.

Gtrs. 1 & 2

P.M. P.M.

T A B



G/B C5 G/B D5

Chas-ing the red skins back to their holes,

P.M.

TAB
5 5 5 5 5 5
3 3 2 3 3 2

TAB
7 7 7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5 5 5

TAB
7 7 7 7 7 7 7 7 7 5 5
5 5 5 5 5 5 5 5 5 3 3

C5

G/B C5 G/B A5

fight-ing them at their own game.

Mur - der them for free-dom, the

(P.M.)

TAB
5 5 5 5 5 5 5 5 5 5 5 5
3 3 3 3 3 3 3 3 3 3 3 3
5 5 5 5 5 5 2 3 3 2
0

C5 F5 D5

stab in the back.

Wom-en and child-ren and cow - ards at-tack.

TAB

5 3 x x x x 3 3 3 7 7 7 7 7 7 7 7

3 3 1 1 1 5 5 5 5 5 5 5

[illegible]

C5

run

for

your

P.M.

G5

E5 F5 F#5 G5

lives.  
lives.

Run

P.M.

F5

to

the

hills,

(P.M.)

C5

G/B

1. G5

D5

run

for

your

lives.

P.M.



Run to the Hills - 14 - 5  
P1050GTX

[illegible]



Em G

TAB

(17) 15 17 15 14 15 14 15 14 17 15 17 15 17 16 15 12 15 12 13 12 14 12 14

P.M. P.M.

TAB

2 2 2 2 2 2 2 2 2 4 5 5 5 5 5 5 5 5 5 3 3

C

hold

TAB

12 14 12 14 12 9 7 9 7 0 10 10 10 10 10 10 10 10

(P.M.)

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 2 3 2 3 x

Interlude:  
A5

B5/G\*

P.M. P.M. P.M. P.M.

TAB

9 9 9 11 11 11 7 7 7 9 9 9 0 0 0 0 0 0

P.M. P.M. P.M. P.M. P.M. P.M.

TAB

2 2 2 4 4 4 2 2 2 4 4 4 0 0 0 0 0 0

**C5** **D5**

trem. bar

P.M. -----| P.M. -----| P.M. -----|

T 12 12 12 14 14 (14)  
A 10 10 10 12 12 (12)  
B 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

T 5 5 5 7 7 7  
A 5 5 5 7 7 7  
B 0 0 0 0 0 0

**A5** **B5/G\***

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

T 9 9 9 11 11 11  
A 7 7 7 9 9 9  
B 0 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

T 2 2 2 4 4 4  
A 2 2 2 4 4 4  
B 0 0 0 0 0 0

**C5** **D5**

P.M. -----| P.M. -----| P.M. -----|

T 12 12 12 14 14 14 (14)  
A 10 10 10 12 12 12 (12)  
B 0 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----|

T 5 5 5 7 7 7  
A 5 5 5 7 7 7  
B 0 0 0 0 0 0



A5 B5/G C5 D5

Yeah, yeah, yeah, yeah!

T	10 10 10 10 10 10 10 10	12 12 12 12 12 12 12 13	13 13 13 13 13 13 13 15	15 15 15 15 15 15 15 10
A	7 7 7 7 7 7 7 7	9 9 9 9 9 9 9 10	10 10 10 10 10 10 10 12	12 12 12 12 12 12 12 7
B				

P.M. -- - - P.M. -- - - P.M. P.M. -- - - P.M. -- - - P.M. P.M. -- - - P.M. -- - - P.M. P.M. -- - -

T	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
A	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
B	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

A5/E\* B5/G\* C5/A\* D5/B\*

(Audience:) Oh

T	10 10 10 10 10 10 10 12	12 12 12 12 12 12 12 13	13 13 13 13 13 13 13 15	15 15 15
A	7 7 7 7 7 7 7 9	9 9 9 9 9 9 9 10	10 10 10 10 10 10 10 12	12 12 12
B				(15) (15) (15)

P.M. -- - - P.M. -- - - P.M. P.M. -- - - P.M. -- - - P.M. P.M. -- - - P.M. -- - - P.M. P.M. -- - -

T	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
A	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
B	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

*Chorus:*  
G5III

Chorus:  
G5III  
F5  
Gtr. 2  
PM.

Gtr. 1

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. A 'V' mark is placed below the first measure, and 'P.M.' is written below the staff. The system ends with a double bar line and a repeat sign.

[illegible]

run for your your

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The system ends with a double bar line.

TAB																														
	3	3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
	1	1	1	1	1	1	1	1	1	1																				

lives. \_\_\_\_\_  
lives. \_\_\_\_\_

[illegible]

		harm.-----				<i>trem. bar</i>	
T A B		5	(5)	5	12	(12)	(12)
	5		5				









G5III

P.M.

F5

P.M.

Run

to  
to

the hills,

hills,

rit. . . . .  
C5III

G/B

run

for

your

Free time  
G5 type2

\*

lives.

Yeah yeah yeah yeah yeah yeah yeah!

tr

tr

\*Gtr. 2 w/random fdbk. and trem. bar vibrato

*pick sl.*

*w/random fdbk.*

T  
A  
B

(0) 5 3 5 3 5 3 0 (0) 2 0 2

\* (5) string sounds sympathetically upon pick slide.

*trem. bar*  $\frac{1}{2}$

*pick slides*

T  
A  
B

0 0 (0) 7 10

G5

**Verse 2:**

Soldier blue in the barren wastes,  
 Hunting and killing their game.  
 Raping the women, wasting the men,  
 The only good Indians are tame.  
 Selling them whiskey,  
 Taking their gold.  
 Enslaving the young and  
 Destroying the old.

(To Chorus:)



# WHERE EAGLES DARE

Words and Music by  
STEVE HARRIS

Moderately ♩ = 132 (♩ =  $\frac{3}{4}$  ♩)

*Intro:*  
Rhy. Fig. 1

(Drums) 2 Gtrs. 1 & 2

E5 D5 C5

*f*

E5 D5 C5 E5 D5

C5 E5 D5 C5

B5 C5 B5

(end Rhy. Fig.1)

Verses 1 &amp; 2: E5

1. It's snow-ing out-side the rumb-ling sound of en-gines roar in the night.  
 2. See additional lyrics

Rhy. Fig. 2

B5

(C5)

E5

D5

C5

The mis-sion is near, the con-fi-dent men wait-ing to drop from the



## WHERE EAGLES DARE

E5 G5 A5 E5 (C5) C5

sky. And to - night

T																																				
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5	5	5	5						
B	0	0	0	0	0	0	5	7	7	5	5	0	0	0	0	0	0	3	2	3	3	3	3	3	3	3	3	3	3							

D5 E5 D5 B5 C5 D5

they fall from from the sky, no one should

T																																				
A	5	5	5	5	5	5	7	9	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7							
B	3	3	3	3	3	3	5	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5							

C5 D5 E5 D5

fly where ea - gles dare.

T																																				
A	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	9	7	7	7	7	7	7	7	7	7	7	7							
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	7	5	5	5	5	5	5	5	5	5	5	5							

1. B5 C5 D5 2. B5 C5 D5

(end Rhy. Fig. 2)

T  
A  
B

4 4 4 4 4 4 5 7  
2 2 2 2 2 2 3 5

4 4 4 4 4 4 5 7  
2 2 2 2 2 2 3 5

Interlude:

Rhy. Fig. 3 E5 3 D5 3 E5 3

T  
A  
B

9 9 9 9 9 9 9 9 7 7 7 7 9 9 9 9  
9 9 9 9 9 9 9 9 7 7 7 7 9 9 9 9  
7 7 7 7 0 0 0 0 0 7 7 7 7 5 5 5 5 7 7 7 7 0 0 0 0

D5 3 E5 3 D5 3 B5 3 D5 3

T  
A  
B

9 9 9 9 7 7 7 9 7 7 7 7 7 7 7 7 4 4 4 7  
9 9 9 9 7 7 7 9 7 7 7 7 7 7 7 7 4 4 4 7  
0 7 7 7 7 5 5 5 7 5 5 5 5 5 5 5 5 2 2 2 5

(end Rhy. Fig. 3) w/ Rhy. Fig. 3 (Gtr. 2, 2 times)  
E5 3 D5 3 Gtr. 1 Rhy. Fig. 4

T  
A  
B

9 9 9 9 9 9 9 9 7 7 7 7 12 12 12 12 (12)  
9 9 9 9 9 9 9 9 7 7 7 7 10 10 10 10 (10)  
7 7 7 7 0 0 0 0 0 7 7 7 7 5 5 5 5 0 0 0 0

D5 3 E5 3 D5 3 E5 3

T  
A  
B

12 12 12 12 11 11 11 11 12 12 12 12 (12) 12 12 12 12 11 11 11 12  
10 10 10 10 9 9 9 9 10 10 10 10 (10) 10 10 10 10 9 9 9 10  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



D5 B5 D5 E5

T  
A 11 11 11 11 (11)  
B 9 9 9 9 (9) 0 0 0 0

T  
A 11 11 11 11 7 7 7 11  
B 9 9 9 9 5 5 5 9

T  
A 12 12 12 12 (12)  
B 10 10 10 10 (10) 0 0 0 0

(end Rhy. Fig. 4)

D5 E5 D5

T  
A 12 12 12 12 11 11 11 16  
B 10 10 10 10 9 9 9 14

T  
A 16 16 16 16 (16)  
B 14 14 14 14 (14) 0 0 0 0

T  
A 16 16 16 16 14 14 14 14  
B 14 14 14 14 (14) 0 0 0 0

T  
A 16 16 16 16 14 14 14 14  
B 14 14 14 14 12 12 12 14

E5 D5 E5 D5 B5 D5

T  
A 16 16 16 16 (16)  
B 14 14 14 14 (14) 0 0 0 0

T  
A 16 16 16 16 14 14 14 16  
B 14 14 14 14 12 12 12 14

T  
A 14 14 14 14 (14)  
B 12 12 12 12 (12) 0 0 0 0

T  
A 14 14 14 14 11 11 11 14  
B 12 12 12 12 9 9 9 12

## Guitar Solo I:

E5 D5 Gtr. 1 E5 G5

T  
A 16 16 16 16 (16)  
B 14 14 14 14 (14) 0 0 0 0

T  
A 16 16 16 16 14 (14)  
B 14 14 14 14 12 (12)

T  
A 5 5 5 4 5 5 5 0 (0) 5  
B 5 5 5 4 5 5 5 0 (0) 5

Gtr. 2 tr

T  
A 5 5 5 4 5 5 5 0 (0) 5  
B 5 5 5 4 5 5 5 0 (0) 5

T  
A 5 5 5 4 5 5 5 0 (0) 5  
B 5 5 5 4 5 5 5 0 (0) 5

harm.----- E5

trem. bar trem. bar

harm.----- trem. bar

(5) 2 3 12 13 15 13 12 14 14 12

5 5

TAB (5) 5 5 5 5 5 2 2 (2)

3 3 3 3 3 0 0 (0)

tr tr tr G5 tr

tr tr tr tr

11 (12) 12 (13) 13 (15) 12 (13) 14 12 14 12 11 12 11 12 8 10 8 12 (12) 15 13 15 (17)

pick sl.

TAB (2) 5 5 (5)

0 3 3 3 5 5 5 5 5 5 5 5

E5 G5

\*trem. bar trem. bar trem. bar

15 (17) (15 (17)) 15 12 12 15 17

12 12 12

TAB 2 (2) 5 5 (5)

0 (0) 3 3 3

\*Gradually depress trem. bar while trilling note.



\* trem. bar  
 trem. bar  
 trem. bar

T A B

\*Gradually depress trem. bar while trilling note.

pick sl.

T A B

\*N.C.

Interlude II:

trem. bar grad. dive

T A B

pick sl.

T A B

\*Chords implied by bass gtr.

(G5) (E5)

T A B

T A B

First system of musical notation. The staff shows a melodic line with a wavy line above it. The tablature below shows fret numbers: (10) 10 8 (8) 7 9 7 7 (7). A circled '1' is above the final '7' in the tablature. A circled 'G5' is above the final note in the staff.

Second system of musical notation. The staff shows a melodic line with a wavy line above it. The tablature below shows fret numbers: (7) 7 9 (9) 7 9 7 7 (7). A circled '1' is above the final '7' in the tablature.

Third system of musical notation. The staff shows a melodic line with a wavy line above it. The tablature below shows fret numbers: (7) 8 7 9 7 9 7 8 7 9 7 9 7 8 7 9 7 9 7. A circled 'E5' is above the first note in the staff, and a circled 'G5' is above the last note.

Fourth system of musical notation. The staff shows a melodic line with a wavy line above it. The tablature below shows fret numbers: (7) 8 7 9 7 9 7 8 7 9 7 9 7 8 7 9 7 9 7.

Fifth system of musical notation. The staff shows a melodic line with a wavy line above it. The tablature below shows fret numbers: 12 10 12 11 12 10 12 10 12 11 12 10 12 10 12 11 12 10 8 7 9 7 9 7 8 7 9 7 9 7. A circled 'E5' is above the 12th fret in the staff.

Sixth system of musical notation. The staff shows a melodic line with a wavy line above it. The tablature below shows fret numbers: 8 7 9 7 9 7 8 7 9 7 9 7 8 7 9 7 9 7 8 7 9 7 9 7.



(G5) (A5) (B5) *tr* (e.)

TAB: 8 7 9 7 9 7 8 7 9 7 9 7 12 10 12 11 12 10 12 11 12 10 12 10 12 11 12 10 12 10 10 (12) 12

*Interlude III:*  
Gtrs. 1 & 2  
N.C. (E5)

(A5) (G5) (E5)

TAB: 0 0 3 0 0 0 0 3 0 0 0 0 3 0 0 5 0 0 3 0 (0) 0 3 0 0 0 0 3 0 0

(A5) (G5) (E5) (A5) (G5) (E5)

TAB: 0 0 3 0 0 5 0 0 3 0 (0) 0 3 0 0 0 0 3 0 0 0 3 0 0 5 0 0 3 0 0

(A5) (G5) (F#5)

TAB: (0) 0 3 0 0 0 0 3 0 0 0 0 3 0 0 5 0 0 3 2 (2) 2 5 2 2 2 2 5 2 2

(A5) (F#5) (A5)

T  
A  
B

2 2 5 2 2 5 2 4 2 4 2 2 2 5 2 2 2 2 5 2 2 2 2 5 2 4 2 4 2

(E5) (A5) (G5) (E5)

T  
A  
B

0 0 3 0 0 0 0 3 0 0 0 0 3 0 0 5 0 0 3 0 (0) 0 3 0 0 0 0 3 0 0

*Guitar Solo II:*  
w/Rhy. Fig. 3 (Gtr. 1)

(A5) (E5) E5 D5

T  
A  
B

0 0 3 0 0 5 0 3 0 15 14 (15) (14)

E5 D5 E5 D5

w/fd bk.

T  
A  
B

(15) (14) 14 14 (14) (14)

B5 D5 E5 D5

T  
A  
B

(14) 3 3 (3) (3) 12 12 (0)



## w/Rhy. Fig. 4 (Gtr. 1)

N.C. \* (E5)

harm. ——— 8va ———

\*Chord implied by bass gtr.

## w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2)

12

## Verse 3:

w/Rhy. Fig. 2 (Gtrs 1 &amp; 2)

# THE NUMBER OF THE BEAST

D5 E5 D5 B5 C5 D5 C5

where no \_\_\_\_\_ one would try, \_\_\_\_\_ they chose to fly \_\_\_\_\_

C5 D5 E5 D5 B5 C5 D5 E5 D5

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

where ea - gles dare. \_\_\_\_\_

C5 E5 D5 C5 E5 D5 C5

E5 D5 C5 B5 C5

B5 rit. C5 D5

Freely Gtr. 1 E5

A.H. 15ma

A.H.

T A B

Gtr. 2

w/fd bk.

T A B



15ma- loco

trem. bar

pick sl.

tr

pick sl.

tr

pick sl.

trem. bar

w/fd bk.

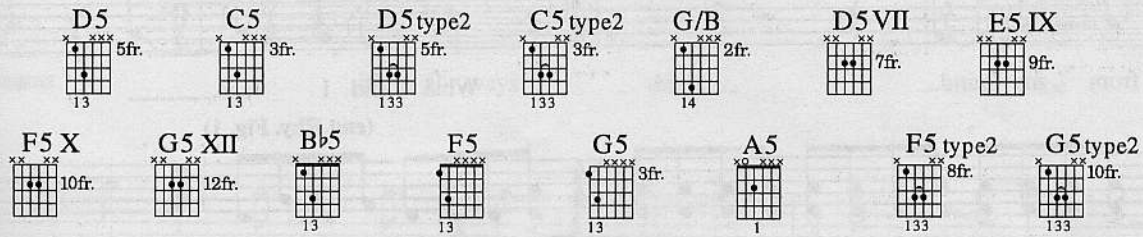
*Verse 2:*

Bavarian Alps lay all around,  
They stare from below.  
The enemy line's a long time passed,  
Lying deep in the snow.  
Into the night they fall through the sky,  
No one should fly where eagles dare.

(To Interlude I:)

# THE NUMBER OF THE BEAST

Words and Music by  
STEVE HARRIS



**Fast** ♩ = 192

*Intro:*

D5

**Gtr. 1**

*f* P.M. throughout

I left a -

T	A	B
		5 5 5 4 5 5
		7 7 7 7 7 7 7 7 7 7 7 7 7
		5 5 5 5 5 5 5 5 5 5 5 5 5
		7 5 5 5 5 4 5 5
		5 5 5 5 5 5 5 5

*Verse 1:*

lone, my mind was blank.

Rhy. Fig 1

T			
A			
B	7 7 7 7 7 7 7 7 7 7 7 7	7 5 5 5 4 5 5	7 7 7 7 7 7 7 7 7 7 7 7
	5 5 5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5 5 5

[illegible]



from my mind... What did I see, \_\_\_\_\_  
(end Rhy. Fig. 1)

could I \_\_\_\_\_ be - lieve \_\_\_\_\_ that what I saw \_\_\_\_\_

— that night was real and not just fan - ta - sy? —

w/Rhy. Fig. 1 (*Gtr. 1*)  
Rhy. Fig. 2

Just what I saw \_\_\_\_\_ in my old dreams, \_

—

were they re - flect - tions\_ of my

warped mind star - ing back at me? \_\_\_\_\_ 'Cause in my \_\_\_\_\_

w/Rhy. Fig's. 1 (Gtr. 1) &amp; 2 (Gtr. 2), Each 1st 7 bars only.

C5

dreams it's al - ways there, the e - vil

face that twists my mind brings me to de - spair.

Gtrs. 1&2 D5 type2

Ohh.

C5 type2

D5 type2

§ Verses 3, 4 & 5  
C5 D5

3. Night was black,  
4. 5. See additional Lyrics

C5 D5

was no use hold - ing back 'cause I just

C5 D5

N.C.  
⑤ 2fr. 3fr. ⑥ 2fr. 3fr.  
B C B G

had to see was some - one watch - ing me?



D5 C5 D5

In the mist, dark fig-ures

C5 D5 C5 D5

move and twist, was all this for real,

N.C. ⑤ 2fr. 3fr. B C ⑥ 2fr. 3fr. B G D5 C5 To Coda

or just some kind of hell? Six,

Chorus 1 & 2:

G/B C5 D5

six, six, the num - ber of the beast.

2. See additional lyrics

C5 G/B C5

Hell and fire was born

D5 1. C5

to be re - leased.

## Interlude 1:

Gtr. 2 2. D5 VII E5 IX D5 VII E5 IX F5 X E5 IX F5 X G5 XII F5 X

Gtr. 1 (1st time only) Yeah! \_\_\_\_\_

T	7	7	7	9	7	9	9	9	10	9	10	10	10	12	10
A	7	7	7	9	7	9	9	9	10	9	10	10	10	12	10
B															

Play 3 times

G5 XII F5 X G5 XII F5 X D5 VII E5 IX D5 VII E5 IX F5 X E5 IX

T	12	10	10	12	10	7	7	7	9	7	9	9	9	10	9
A	12	10	10	12	10	7	7	7	9	7	9	9	9	10	9
B															

F5 X G5 XII F5 X G5 XII F5 X G5 XII <sup>5</sup>open A B<sup>b</sup>5 Guitar Solo 1:

T	10	10	10	12	10	12	10	12	11	10	10	13	10	11	10	11
A	10	10	10	12	10	12	10	12	11	10	10	13	10	11	10	11
B																

F5 B<sup>b</sup>5

T	(11)	10	11	10	8	10	8	10	8	8	6	8	6	5	6	5	6	5	3	5	3	1	3	1	3	1	17	15	17	15	17	15	17	15
A																																		
B																																		



First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a series of eighth notes and a long sustain line. A bracket labeled "1 1/2 hold bend" is placed over the sustain line. The TAB includes the following fret numbers: 17 15 17 15 17 15 17 15 18 15 18 15 17 15 18 15 18 15 17 15 15 18 (18) 10 18.

Second system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a series of eighth notes and a long sustain line. A bracket labeled "1/4" is placed over the sustain line. The TAB includes the following fret numbers: (18) (18) (18) 20 17 17 15 17 15 17 15 17 15 13 15 13 15 13 13 15 13 12 10 15 13 12 10 13 15 13 11 13 11 13 10 11 10 8 10 11 8 10.

Third system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a series of eighth notes and a long sustain line. A bracket labeled "3" is placed over the sustain line. The TAB includes the following fret numbers: (10) (10) 8 10 8 13 12 10 13 10 13 10 13 11 10 13 11 10 10 10 10 10 10 12 12 12 12 13 13 12 12 13 13 15 15.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a guitar tablature (TAB) with six lines. The notation includes a series of eighth notes and a long sustain line. A bracket labeled "20" is placed over the sustain line. The TAB includes the following fret numbers: 13 13 15 15 17 15 17 20 20 (20) 20 20 (20) 7 7 7 5 7 7 7 5 5 5 5 3.

Interlude II:

Gtrs. 1 & 2

C5 Bb5

T  
A  
B

5 7 7 7 5 7 5 7 5 7 6 5 3 3 3 3 1 1 3 3 1 3

G5 F5 G5

Gtr. 1

T  
A  
B

1 3 2 1 5 5 5 3 (3) 3 (3) 5

Gtr. 2

pick sl.

T  
A  
B

1 3 2 1 5 5 5 3 (3) 3 (3) 5

Guitar Solo II:

A5 C5 D5 F5

T  
A  
B

(5) 2 (2) 12 13 (13) 10

G5 Bb5 C5 D5

T  
A  
B

(10) 12 10 12 10 12 10 12 (12) 10 10 10 10 10 10 10 10 10 13



Chord progressions: F5, G5, B $\flat$ 5

Tablature (T, A, B):

T: 13 13 10 10 10 12 10 13 13 12 10 10 13 13 12 10 10 13 10 10 10 12 10 13 12 13 12 10

Chord progressions: C5, D5, F5, G5

Tablature (T, A, B):

T: 10 12 (12) 10 12 (12) 12 12 (12) 12 13

Chord progressions: B $\flat$ 5, C5, D5, F5

Tablature (T, A, B):

T: 13 12 13 (13) 10 10 10 10 13 13 13 12 12 12 15 15 15

Chord progressions: G5, B $\flat$ 5, C5, D5

Tablature (T, A, B):

T: 13 13 13 13 17 17 17 15 15 15 15 18 18 18 17 17 17 17 20 20 20 20 18 20 (20) 20

Interlude III:

**Gtrs. 1&2** F5 type2 G5 type2 Bb5 C5 D5

F5 type2 G5 type2 Bb5 C5 *D.S. al Coda*

5.This

**Chorus 3:**  
**Gtrs. 1 & 2** G/B C5 D5

*Coda*

re - mains the num - ber of the beast.

Six re - mains the one.



**Gtrs. 1&2**

P.M. throughout

**Verse 6:**  
**w/Rhy. Fig. 1** (*Gtrs. 1 & 2*)

— I will re - turn, —

C5

and I'll pos - ess your bod - y and I'll make you

D5

w/ Rhy. Fig. 1 (Gtrs. 1 & 2, 1st 7 bars only)

burn. I have the fire,

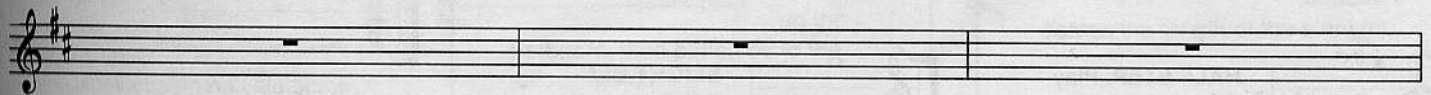
Musical score for the song "I have the force, I have the". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Moderato". The score is divided into two systems. The first system contains the lyrics "I have the force," and the second system contains the lyrics "I have the". The music is in 4/4 time. The first system has a measure rest, followed by four measures of music. The second system has a measure rest, followed by four measures of music. The score ends with a double bar line.

pow-er to\_\_\_ make my e - vil take it's course. \_\_\_

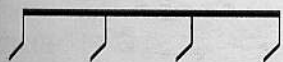
Gtrs. 1&2  
D5 type2



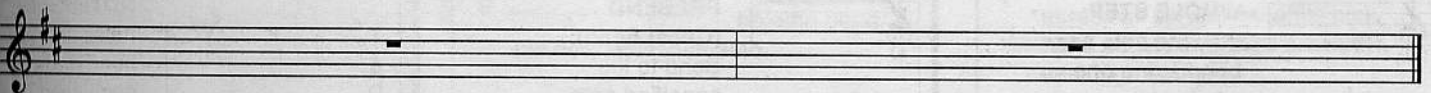
C5 type2



D5 type2



C5 type2 D5 type2



#### Verse 4:

Torches blazed and sacred chants were phrased  
As they start to cry, hands held to the sky.  
In the night, the fires burning bright,  
The ritual has begun, Satan's work is done.

#### (To Chorus 2:)

#### Chorus 2:

Six, six, six, the number of the beast.  
Sacrifice is going on tonight.

#### (To Interlude 1:)

#### Verse 5:

This can't go on, I must inform the law.  
Can this still be real, or just some crazy dream?  
But I feel drawn towards the chanting hordes,  
They seem to mesmerize.  
Can't avoid their eyes.

#### (To Chorus 3:)





THE NUM  
OF THE BE

THE TROO

PROW

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REMEMBER TOMORR

WHERE EAGLES DA

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RUNNING F

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2 MINUTES TO MIDN

IRON MAID

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